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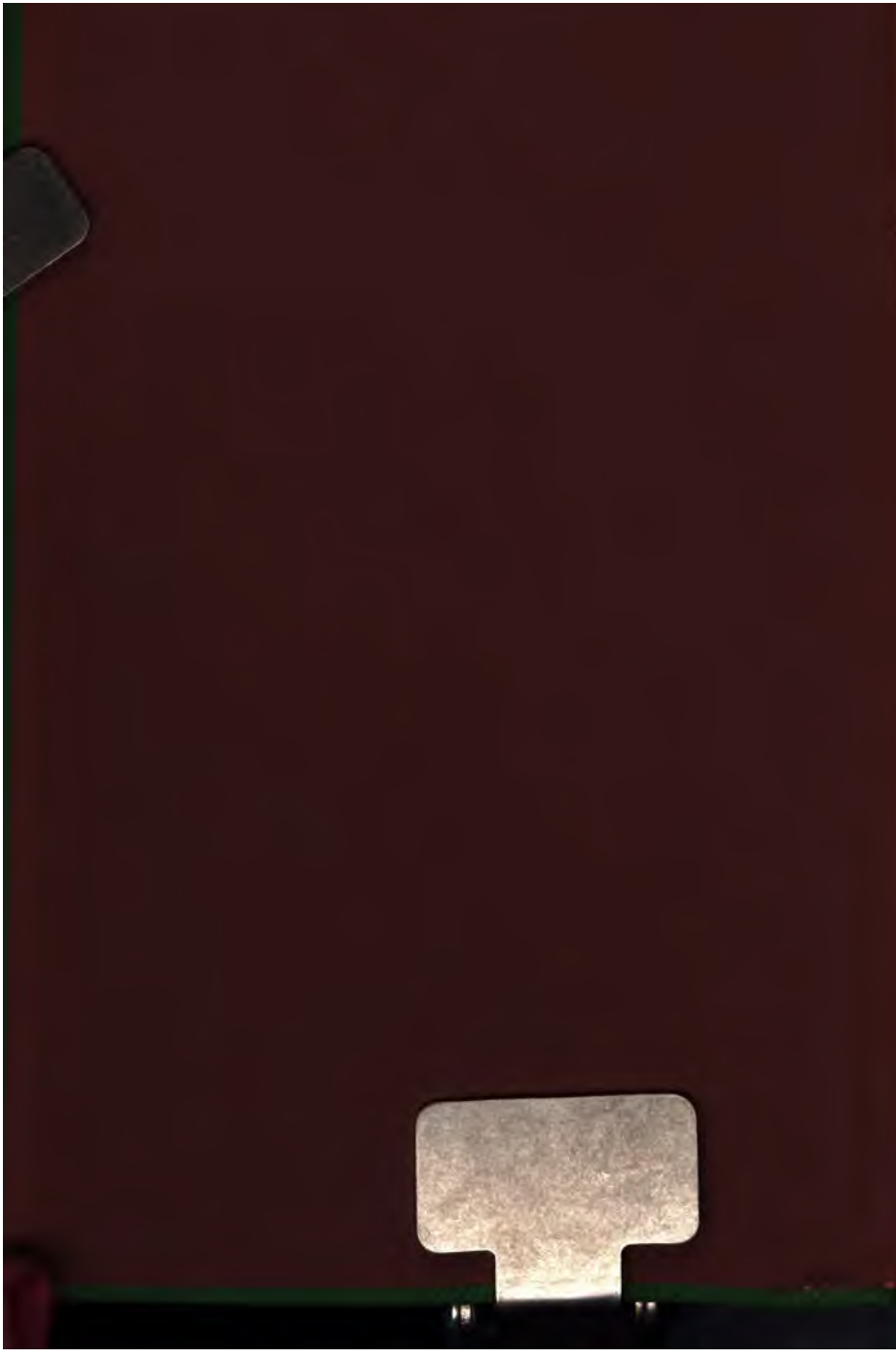
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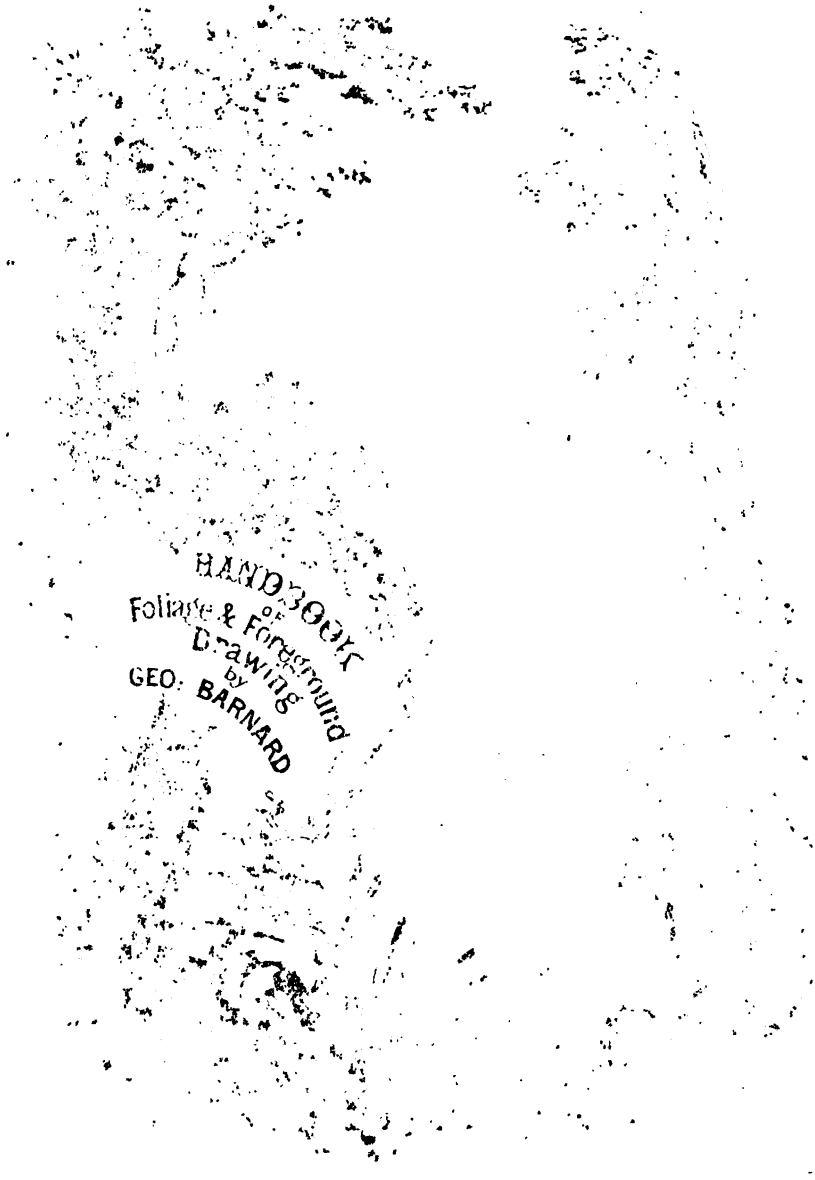
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HANDBOOK OF FOLIAGE AND FOREGROUND DRAWING

BY

GEORGE BARNARD




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by
GEO. BARNARD


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HANDBOOK

OF

FOLIAGE AND FOREGROUND DRAWING.

Illustrated by

NUMEROUS EXAMPLES OF TREES, SHRUBS, CLIMBING, MEADOW, AND WATER PLANTS,

DRAWN FROM NATURE AND ON STONE BY THE AUTHOR HIMSELF;

WITH EXPLANATIONS, SHOWING THE BEST METHOD OF ACQUIRING THE CHARACTERISTIC TOUCH FOR EACH.

BY GEORGE BARNARD,

Professor of Drawing at Rugby School,

AUTHOR OF "LANDSCAPE PAINTING IN WATER COLOURS," "DRAWING FROM NATURE," "STUDIES OF TREES," ETC.

NEW AND ENLARGED EDITION.



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PREFACE

TO THE NEW EDITION.

It is now seventeen years since the first and only edition of this work was printed. It was exhausted in a short time, having been found exceedingly useful as a book of instruction which, without any great effort to the pupil, gave a large amount of necessary information to any one wishing either to become acquainted with the general characteristics of Foliage and Plants, or to learn to imitate them in Drawing or Painting.

As long as any copies remained, it was used as an elementary class-book in Drawing at Rugby, and, conjoined with the Author's questions, formed part of the yearly Examinations. It would, therefore, have been reproduced, had it not been for the great labour of re-drawing the Plates on stone (as they were worn out):

the time of the Author being occupied by larger, though perhaps not more important works.

Some might say that the Plates could have been cut on wood, or done again by some other person. But the freedom of touch in Foliage is soon lost by the process of wood-cutting; and only one constantly studying from Nature can succeed in producing Foliage void of mannerism. At the request then, of many friends who have long felt the want of this little work as a manual or book of reference, it has been re-drawn; the Plates enlarged and made more capable of being copied; numerous additions have been made to the text; and a series of Questions on each study added at the end of the work. These should be required to be answered in Examinations on Landscape Drawing; and as the information is very concise, it will not be too much to expect that the pupil will carefully read each description whilst he studies the drawing, and thus find the answers without much trouble.

Of course every one is aware that the know-

ledge of Drawing truthfully from Nature can only be commenced by the study of books or plates; but in large public schools, such as Rugby, an experience of some thirty years has sufficiently proved to the Author, that when these are followed up by abundance of explanations on the black-board, and afterwards impressed by questions in examination, they are as useful as other books of education.

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Foliage and Foreground Drawing.

Part I.

FOLIAGE.

INTRODUCTION.

THE design of this little work is to assist the pupils in art at Rugby and elsewhere, in learning to observe and draw those objects which belong more immediately to the foreground of a picture; the limited time which they are able to devote to sketching from nature being insufficient for this purpose. Not pretending to a knowledge of botany, the author has viewed trees and plants merely with the eye of a painter; treating them as parts of a picture, and as they affect the unscientific observer. Artists have little to do with many plants which interest the botanist, for their attention is necessarily and chiefly directed to the general appearance; and therefore, on this occasion, such examples only have been selected as are at once the most common and distinct in character.

Having already found by the success which has attended a larger work on trees, that a previous careful study of the different parts before the whole object is attempted, is of great use to the pupil, the same plan then adopted has in the present instance been carried out with respect to foreground plants. An important point is gained when the upil has learned to distinguish each variety of object by sight, and can give with a few rapid strokes its peculiar character. Now these leading, vigorous touches can never be given with truth and effect, if the pupil has not previously become intimately acquainted with the structure and arrangement of the component parts of the object to be drawn. The most accurate eye and practised hand will be greatly assisted by such previously acquired information. Thus, to be a faithful and effective delineator of nature, it is desirable to know something even of geology, that its laws may not be transgressed, when representing the stratification of rocks or the fractures in portions of them near the foreground: for if the geologist can by a glance at the outline of mountains distinguish the nature of their formation, surely some knowledge on this subject would be useful to the artist, in preventing errors in drawing the forms which occur. Botany also will aid him in recognizing each tree and plant at once, not merely by the leaf or blossom, but by the general structure and arrangement of the parts; he should know something of the climate and soil in which they are generally found, and place in each scene such as naturally belong to it, giving every object its proper proportion, and introducing it only at the right season. The Eucalyptus of Australia, the Palm of Asia, and the Oak of Europe, would thus serve more clearly to distinguish each coun-

try, and would not meet, as they now sometimes do, in the same sketch.

This careful study of character, upon which the truth of drawing depends, should not be allowed to degenerate into a timid and servile imitation of parts only; for character is first seen in the general outline or outside form; and this depends in trees, first on the trunk or stem, then on the size and disposition of the branches, and the way in which the smaller shoots or twigs grow and the leaves expand. When these general outlines have been gained, and the pupil wishes to make a careful study, let him go closer to the object, and taking a portion of it, consider it in detail; in the same way that a musician would first acquire the power of expressing each note and bar in his score before he attempts the whole piece.

Some may object, that in this careful attention to the minute details of pictures, there is danger of losing breadth of effect, and may fear that every portion would appear as if at the same time in the focus of the eye. But such a result is easily avoided; for when once the different parts are understood, those not desired can be readily obscured by a few general strokes or glazings. The celebrated Turner may be quoted as an encouragement to the young in this careful and almost minute study; for in his earlier days he was an elaborate copyist of nature, though in his later works all this knowledge was melted, either in a blaze of coloured light or in the obscurity of deep shade. The most important and ornamental parts of landscape are undoubtedly trees and plants; but the great difficulty of representing foliage has hitherto often prevented the student from attempting scenes of which they form the chief attraction. It is

the wish of the author to lessen this difficulty by supplying the pupil with a few directions and examples for practice, which may lead, when followed by a careful study of nature, to a true and vigorous style in drawing such objects.

There may be some difference of opinion as to the degree of distinctness with which the leaves of each species should be delineated; but there can be no doubt that, as in nature each tree has a character of its own, which with attention may be seen; so ought the artist with the same degree of attention, joined with practice, to be able to represent these characteristic points in his drawings. Before proceeding to examine trees in detail, or to enter upon that study of their parts which is necessary to enable the student to imitate them with facility as well as with correctness, a few general remarks on the characters of trees will not be out of place. This character must be preserved, however much it may be modified by climate, soil, or season of the year: thus a tree in full leaf in the midst of summer has a very different appearance from that which it bears in autumn or winter; but as the trunk and ramification of the branches remain unaltered, the species is still discernible. Much variety may be observed in the same kind of tree growing under different circumstances; a forest Oak, for instance, differs greatly from the same species growing in clumps of two or three, or standing singly; when planted close together, their lateral branches are small and weak, and their height greater. Most trees appear to the best advantage in groups of two or three, or even growing alone; like some old weather-beaten Oak, standing nobly in single grandeur. The influence of soil and climate is more observable in some trees than others;

the Oak, for example, when in favourable situations, spreads its broad limbs on every side, and grows to an immense size, increasing in spread more than in height; whilst on craggy rocks, or exposed to blighting blasts, it becomes diminutive and shrubby, scarcely over-topping the underwood.

The Elm, Ash, and Lime shoot up more rapidly and attain a far greater height, but do not appear to adapt themselves with equal readiness to unfavourable situations. By studying the principles upon which the individual character of each tree is formed, the pupil is enabled to represent with more facility and variety the different parts; and he must remember that much of the charm of foliage depends on the appearance of ease and grace in the execution.

The way in which each tree grows from the ground must be particularly noticed; the roots, whether they are prominent or not; the trunk, if much divided near the base; the bark, if rough, smooth, twisted, or straight; the branches, their distance from the ground where they spring from the trunk; their size in proportion to the stem or to the mass of leaves; the angles which they make with the trunk or ground should also be remarked; the general growth and direction of the twigs and leaves, whether these latter separate into small clusters and allow of much light between them, like those of the Ash, or mass together in greater numbers, like the Elm. Leaves which group closely together, as the Beech, Elm, &c., admit of greater breadth of light and shade than do those of the Birch, Weeping Willow, and others; and the pupil should therefore first attempt these. Memoranda should also be made of the time of the year when the autumnal tints appear on each tree,

and the various other changes which take place in the course of the seasons. When the student has thus made himself acquainted with the general character of each tree, as well as the kind of touch which is capable of showing the shape and growth of the leaf, he should proceed to draw the whole tree from nature. In doing this, it is not possible to copy each small spray with minuteness, but it is sufficient if he secure the general resemblance; and the previous careful study of twigs and small branches growing in every direction will give great facility in the execution.

When the tree is finished, the position and direction of the larger branches should be discernible amongst the thickest foliage: these may be ascertained in nature by a slight alteration of place; and in art, to produce the same effect, some of the foliage should be made a little thinner or semi-transparent, and the colour of the branch indicated. The branches thus seen give lightness to the tree, and prevent it from becoming heavy; but the student must beware of showing the stem and branches too completely, as this would make them appear all on the side nearest the spectator, whereas they should be placed in the midst of the foliage, sometimes, even, being hidden by the lower masses of leaves, but near the outside and top being more distinctly shown. It is a difficult thing to preserve the just perspective of branches, but it should always be attempted; some should project forwards, others retire, and others, again, be placed nearly parallel to the plane of the picture. In colour they are generally darker than the foliage, with the exception of the Birch, Beech, Aspen, &c.; and when in the shadow of green leaves, they partake considerably of their tone. The difference of local colour in foliage may in

some degree be indicated, even in pencil or chalk, by a broad or general tint put on with longer strokes, and the shadow afterwards added in the same manner as in colours. In the extreme distance the character of trees is only to be distinguished by their general form, which may be given with a flat tint.

In the examples which accompany these notes, the leaves of each tree, and the way in which they grow on the sprays, with the general appearance of a bough at a greater distance, have been shown; but these are not placed before the pupil to be copied (as it is quite impossible to copy a tree leaf by leaf), but to explain to him the manner in which the character of each touch is derived. When this is perfectly understood, this character only should be studied, and facility in its application gained by drawing it in every direction on a large scale.

In concluding these few remarks, the author will only add, that his sole object has been to *assist* his pupils in their labours; for on their careful study and close imitation of nature (not only the general form, but the component parts), must depend the truth and excellence of their works; and his end will be gained, if in their solitary rambles they find a friend at hand in this work to throw light on some of the difficulties which all must encounter when first sketching from nature.

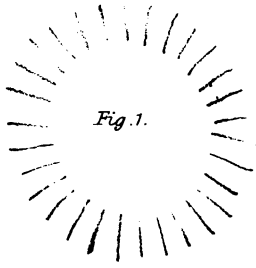
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ELEMENTARY PRACTICE.

THE dexterity of handling and precision of touch which are necessary to the skilful portraying of trees can only be acquired by careful study; apparent freedom and variety in the use of the chalk or brush being the result of repeated efforts and practice in the elementary exercises.

To attain this facility, it is necessary to begin with the simplest lines, and practise well each exercise until the difficulties are entirely overcome. The hand can generally make lines and curves in some directions with more ease than in others; but as foliage grows in all positions, a corresponding freedom should be attained with the pencil before elaborate representations are attempted. Taking, therefore, fig. 1 to begin with, the student should first sketch a light boundary line of an oval form, and then make lines all round it, radiating from the centre, and increasing in strength to the outer termination. In fig. 2 the lines are slightly curved, and more difference made in the strength of the touch. In fig. 3 the application of these curved lines with their corresponding parts may be traced: together, they give a form which is like the point of a leaf, the other part being hidden in the general mass; the extremities of leaves which show against the sky, or are relieved by shadow, are always more easily seen than the other portions. The space enclosed by this series of touches is supposed to be a mass of leaves, on which the light falls undivided by shadow. No particular foliage is attempted in these practices; but they will give the general character of the outside, or profile of foliage when seen against the sky, or against


Fig. 1.

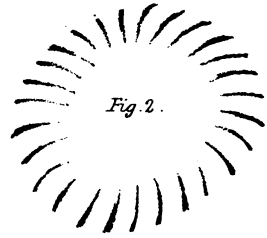

Fig. 2.


Fig. 3.


Fig. 4.

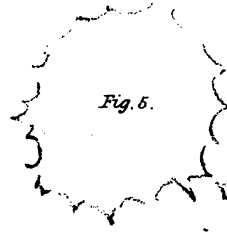

Fig. 5.


Fig. 6.

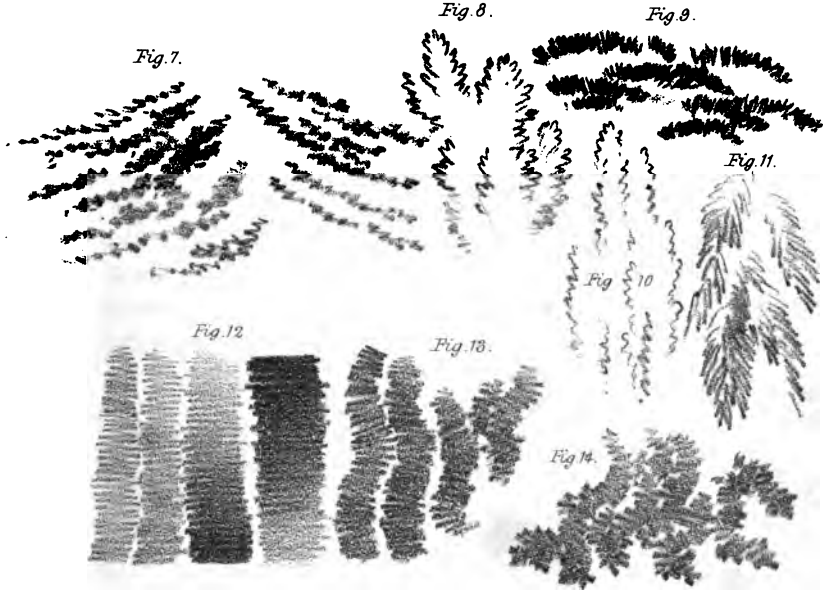

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10

Fig. 11.

Fig. 12

Fig. 13.

Fig. 14.

a dark background, but where the leaves lap over each other the whole becomes confused and far too intricate to be handled thus. A single leaf is easily understood, whether it be Ash, Elm, or Oak, but the leaves are as often presented towards you or from you, as in full, and the pupil should take a single twig and carefully draw leaves in every direction, and by removing the twig by degrees from the eye he will endeavour to trace the general forms remaining the longest visible; a spray of bramble or rose is an excellent example and easily procured. The shade of foliage is generalized in a like manner with the light, no separate and completely formed leaves being visible, but all massed together, and by no means intended to be perfect forms. If the pupil studies sprays of each tree in this way, both in regard to the general character impressed on the outside of the light and the outside of the shade, or shadowed side of the foliage, and likewise studies and draws the twigs and branches in every position, he will begin to understand the anatomy of trees, and will also preserve himself from falling into a mere mannerism of some conventional touch. In many of the examples of the principal trees the pupil will perceive that the spray is gradually removed further from the eye until it is generalized in a bough or branch, and thus the appropriate touch is attained.

The variations forming the touch of many trees, such as the Elm, Ash, Walnut, Chestnut, &c., must be derived from these first practices. The Oak, Sycamore, Thorn, and trees with concave or jagged leaves, require a different form of touch, such as fig. 4, which is a boundary line made with concave touches, and these being in a contrary direction to those hitherto practised,

should be copied until the pupil has acquired the power of drawing the foliage of such trees. Care should be taken that the whole mass of leaves represented appear to project rather than recede; and to effect this, the outline must have more strength on the side opposite the light, thus indicating the direction from which it comes. In fig. 6 the touches commence as before, from the inner part, and are carried outwards to the right or left, thus showing the direction taken by the foliage of Beech, Lime, &c.; and if the touches are made short and thick, it will give the leaves a corresponding character. Fig. 7: the foliage of bushes or shrubs being more upright than that of trees, the touches should be generally drawn in the same direction, or slightly varying on all sides from the perpendicular. Fig. 8: strokes placed nearly parallel, and pointing upwards, give the usual appearance of the leaves of Firs, which grow on the upper side of the branches; these are not difficult to execute, but they should be drawn in masses, and about the same length, for the edges of these tints give the form of light or shade. If the touches are too much separated, they will appear rather like individual leaves than clusters of foliage. The short, wavy, and zigzag touch in fig. 9 imitates the angular and upright leaf of the Poplar; or in the reverse direction, the hanging foliage of the weeping Birch. Fig. 10: these strokes give the general direction of the Weeping Willow, the long leaves of which hang nearly perpendicular to the earth; they are slightly curved, but enclose no large mass of light, as the foliage is thin and scattered. Figs. 11, 12, 13, show the practice which is necessary to give clearness and transparency in shading. By using the power of increasing or diminishing the

depth of tone, and varying the direction of strokes, to correspond in some degree with the character of the foliage in the last figure, the shade may be drawn in such a manner that the light shall be left of the right shape, and very little outline is required to finish it. It is unnecessary to give the shape of leaves in the mass of shadow; but the extremities should be drawn with attention, the character there appearing distinctly marked.

When the pupil has, by these elementary practices, gained some degree of facility, he will find in the succeeding pages directions for acquiring the touch which is necessary to indicate each kind of tree.

THE OAK.

QUERCUS ROBUR.

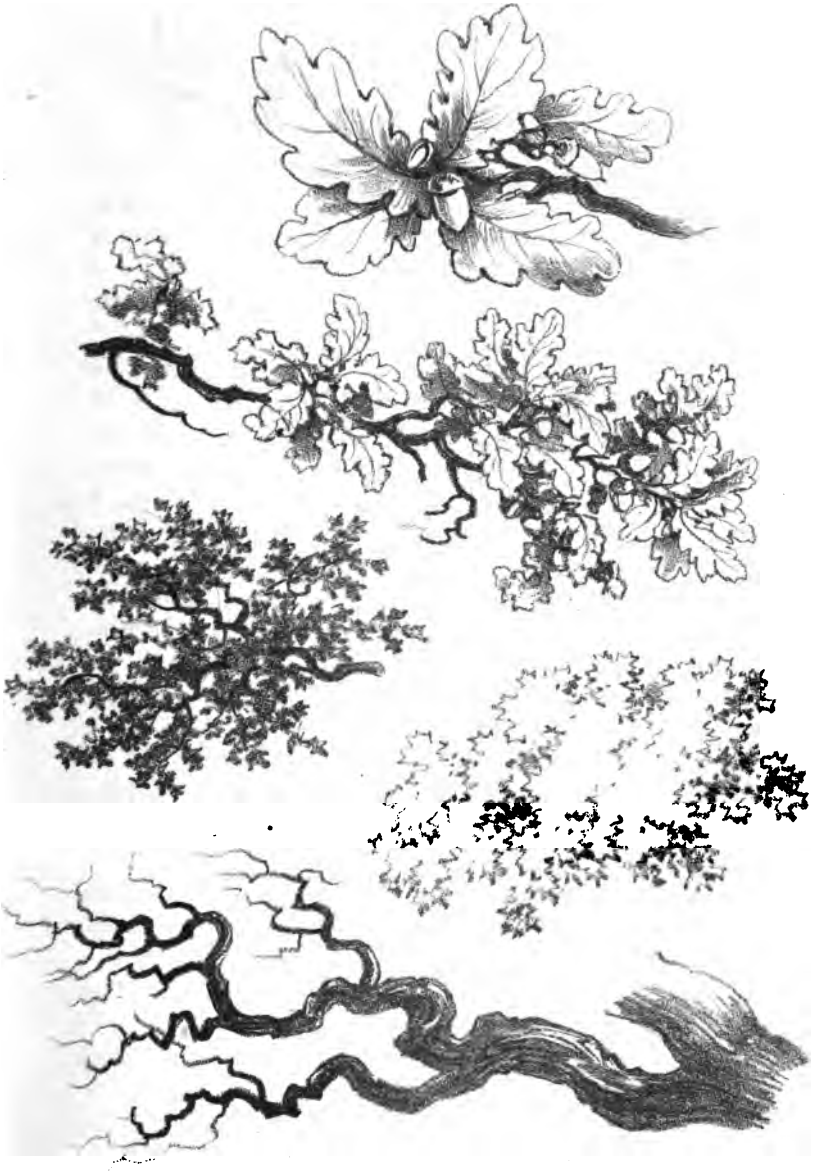
It is generally allowed that the Oak is the noblest of our trees, not only from its great size and strength, shown in its massive trunk and spreading limbs, but because of its greater longevity, combined with a high degree of verdure. Its vigorous character is visible even in the extremities, the twigs and leaves springing out on all sides in star-like bunches; but it is in decay that the Oak presents the most picturesque appearance; with, perhaps, some large limb severed by the winter's storm; others, though still remaining, bare of foliage, whilst some, again, are covered with fresh green leaves. A single tree in this venerable state then forms a picture; but although Gilpin (a high authority) says it "is the most picturesque in itself, and the most accommodating in composition," artists generally think that the Elm, Ash, or Spanish Chestnut, stand far before it in the facility with which they form parts of a picture.

But although single trees, whether of Oak, Elm, or Beech, scarcely can be said to form pictures, yet in groups of three or more, at different distances from the eye, Oaks are decidedly picturesque, and highly characteristic of the park scenery of England.

In the Forest of Fontainebleau also there is much nobility in the grand perpendicular column of Oaks, growing in some instances nearly 100 feet without a branch; and also among the rocks it is curious to see how the roots have twisted around and clasped them in their search for nourishment, piercing the stony wall

Oak
(Quercus Robur)

Pl. 3.



Oak
(Quercus robur)



Pl. 4.

and straggling wide, whilst round the hoary and weird branches the moss and ivy cling, with here and there pendent tufts of mistletoe.

The trunk, in general, is large in proportion to the height; the roots frequently show above ground, but seem firmly fixed in the earth; the branches, which mostly grow in the horizontal direction, are spreading, knotty, and tortuous, "appearing," again to quote Gilpin, "rather to divide from the trunk than to spring from it, carrying with them a great share of the substance of the stem." Where it has room to spread, the width is greater than the height; the smaller branches and twigs are, like the larger limbs, still twisted; and the foliage being principally at their extremities, the leaves growing freely in every direction, requires a star-like or radiating character in the touch. When in full leaf, the masses of light and shade are well defined, and are not difficult to imitate with a concave or angular touch; the roundness of the whole mass must, however, be preserved. The colour of the leaves is in summer a cool green, but in autumn the tones become rich and deep, varying from yellow-ochre to the richest madder; they cling to the tree until the near approach of winter, and, with the exception of those of the Beech and evergreens, are the only foliage which can with propriety be introduced into sporting or fox-hunting subjects, for it is then November, and the rough blasts have stripped the leaves from nearly all the other trees. In pheasant-shooting, which begins in October, the autumnal tints on the sparsely scattered foliage of the Oak woods and copses may be of great use to the painter.

THE ASH.

FRAXINUS EXCELSIOR.

WITHOUT competing with the Oak, the Elm, or other trees, in grandeur or strength, the Ash is inferior to none in height, gracefulness of form, or elegance of foliage. It is seen everywhere, but its favourite haunt is by the mountain stream, where its branches gracefully sweep over the water, and add much to the beauty of the scene. The Ash rises, in an easy flowing line, to a greater height than the Oak; but its chief beauty consists in the lightness of its appearance. The branches at first keep close to the trunk, and form acute angles with it; but as they lengthen, they generally take an easy sweep, and the looseness of the leaves corresponding with the lightness of the spray, the whole forms an elegant depending foliage.

The foliage does not combine in such large masses as that of the Elm, but is separated into little clusters or bunches; this separation gives opportunity to show the character of the long and elegantly curved leaf. The colour is a dull warm green. The leaves are late in appearing, and fall early in the autumn. The colour of the stem is a fine grey, frequently relieved with the various yellows and light greens of lichens or mosses.

The leaf of the Ash is a beautiful combination of curved lines, and may be considered as a long ellipse with pointed terminations. The careful practice which is necessary to make these curved lines freely in every direction, is of great service in drawing all other kinds of foliage; and time is well spent on these elementary studies before the

Ash

(Fraxinus Excelsior)

Pl. 5



Ash
(Fraxinus excelsior)

Pl. 6.



complete tree is attempted. In this practice the pupil should notice, that when the stroke is drawn back towards the centre, the curve should be the same as the outward form, and the touch darker at the outside. This increase of force gives relief to the tips of the leaves, and by its diminution towards the centre, allows the mind to imagine the other parts of the leaves where they are mingled together, and are less distinct.

After the pupil has acquired facility in these practices, let him proceed to indicate the outline of a bough or large cluster of leaves, and first sketch in with a light and free hand a boundary line, consisting of larger or smaller parts of ovals. The touch may now be given with a certain degree of freedom, still using the boundary line as a guide, but sometimes allowing the leaves to project beyond, and again withdrawing them within and permitting the touch to fade away in the mass of leaves. Care should be taken not to loop the touch, as this has a very unnatural appearance; nor yet to make the darkest part towards the centre, as this causes a harsh line, and destroys the perspective of the group.

An entire branch may now be attempted, and should be carefully sketched with a light outline forming the general boundary line, giving at the same time the direction of the light and shade; the shadow should be put in with care and attention to the form of the lights left. The outline is now added with varied strength, according to the light and shade, and the branches vigorously defined with a sharp, clear touch; sometimes they may be nicely imitated by commencing from the thickest part, and allowing the touch to die away towards the extremities.

THE ELM.

ULMUS CAMPESTRIS.

In our climate the noble and stately Elm rises to a greater height than most other trees, and possesses many of the attributes of beauty, the branches and trunk being well proportioned and elegant. Its foliage, although dull in colour, is excellent for its breadth of light and shade, forming rounded masses which are more easily imitated than those of most other trees. The Elm is admirably suited for the first studies of the young landscape draughtsman, the limbs separating early from the trunk, and the divisions of the foliage, being easily seen, can be better drawn, while the whole perspective of the general masses must still be observed; a side light is desirable for study, as the roundness of the masses can then be more easily perceived. It is well before an elaborate drawing is commenced to take a sketch in small of the stem and principal branches, and should these not appear well balanced, to change the position and trace them in again, noticing how they come with respect to the masses of foliage which receive the light. As a rule, the stem and larger branches may be shown more in a drawing than they can be seen when the tree is in full midsummer foliage; when this receives the strong light, the small portion of stem that is seen is not sufficient to give form or grace to the tree, so that care must be taken to indicate the connexion between one portion of the stem and principal limbs and their extremities. The breadth also of the general shadows must be kept up whilst drawing the boughs. There is

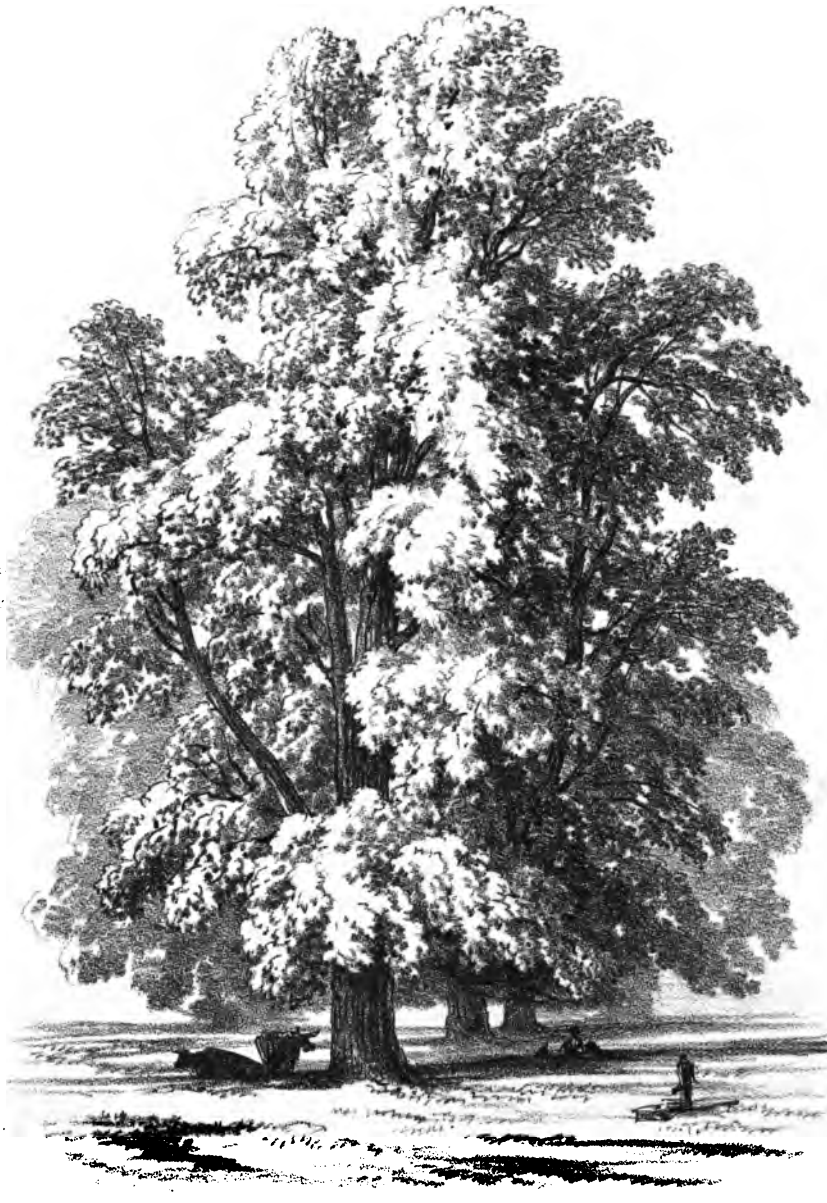
Elm

(Ulmus Campestris)



Elm

(Ulmus campestris)



a marked difference between the general outline of a large and full-grown tree and the young plant: in the former there is greater roundness and convexity, the twigs not appearing to separate, whilst in the latter they point more upwards, and do not give so graceful an outline. The leaves are oval, and grow along the whole length of the twig, giving somewhat of the same form to the masses. The Elm groups well; and some fine examples for study may be seen in the play-grounds of Eton and Rugby.

THE WYCH, OR MOUNTAIN ELM,

ULMUS MONTANA,

Is a large and beautiful tree, with wide-spreading pendent branches; the foliage also is larger, and requires a bolder touch than the common Elm. The bark is not very different. It is sometimes difficult to distinguish this tree at a distance from the Beech; but the branches, although they frequently droop as much, do not turn up at the extremities, as do those of the Beech. Although not common in the midland counties, a fine example may be seen near the church at Kenilworth, and nearer London there is a magnificent avenue of them in Cashiobury Park.

THE BEECH.

FAGUS SYLVATICA.

THERE is much diversity of opinion respecting the beauty of the Beech. Evelyn speaks of it as one of the largest and handsomest of our forest-trees, and adds, "They make spreading trees and noble shades when planted at forty feet distance." White, of Selborne, also declares it to be "the most lovely of all forest-trees, whether we consider its smooth rind or bark, its glossy foliage, or graceful pendulous boughs;" whilst Gilpin, who might be thought to look at it with an artist's eye, thinks it "rather a displeasing tree, made up of littlenesses, the branches disproportioned, and, in short, not better than an overgrown bush." But if the opinion of painters of the present day were asked, it would be found to differ greatly from that of Gilpin; for certainly there is no tree more picturesque in the trunk, roots, and lower branches, the colour of which is a charming gray, often beautifully varied with rich brown spots of lichen and mosses, which sometimes encircle the trunk, giving the rotundity with great distinctness. There is also a transparent delicacy of tender green on its leaves in spring, and still earlier the rich colour of the buds have a visible effect on the tone of the woods. Then there is no tree more beautiful in its decaying hues of autumn than the Golden Beech, changing from green to the brightest orange, then to glowing red, and eventually to a russet brown. It is likewise a most characteristic and desirable tree for forest and secluded scenes, and adds much to their picturesque beauty. Underneath

Beech
(Fagus Sylvatica)

Pl. 9.



Beech
(Fagus Sylvatica)

Pl. 10.



its pendent branches rest the stately deer, or amongst its roots burrow the wild rabbit or fox. The shade is so complete that grass does not flourish beneath it, but instead we have a short dry moss, and the tone is altogether solemn and quiet, "a dim religious light" is shed around. This is so peculiarly characteristic of the Beech, that it has been noticed by many poets. Thus one says,

> "Where the broad beech its ample shade displays;"

another,

> "The gray smóoth trunks distinctly shíne
> Within the twilight of their distant shades;"

and Gray makes it the favourite resort of the "youth to fortune and to fame unknown;"

> "Here at the foot of yonder nodding Beech,
> That wreathes its old fantastic roots so high,
> His listless length at noontide would he stretch,
> And pore upon the brook that babbles by."

With respect to the principal points to be noticed in studying, we find the branches small in proportion to the length, and they are inserted nearly horizontally in the trunk; they bend downwards for the greatest part of their length, and turn up again at the extremities. The leaves are not in large groups, but continue along the twig, and should be represented in short touches; as they are spread over the whole surface, the mass of foliage is not much divided, the shade being continuous. The waved or strata-like form of the foliage should be marked.

THE LIME, OR LINDEN-TREE,

TILIA EUROPÆA,

Is a stately and beautiful tree, about the size and general appearance of the Elm, but with more of a formal or pyramidical shape. The branches are not so large, nor do they divide in so marked a manner from the trunk as those of the Elm, and this prevents their being seen so well; the tree also does not group so favourably for the picture. The leaf is larger, broader, and more pendent, and the whole appearance of the foliage closer than the Elm. The Lime is better known to the inhabitants of towns than the Elm, growing more freely amongst the houses; and its lovely warm green makes it a great ornament to our squares and suburban villas, and it may sometimes be well placed on a lawn near a mansion, where its branches are allowed to sweep down to the ground uninjured by cattle. In such a protected situation, it is one of the most beautiful and delightful of trees, the early summer being refreshed with its rich green, and later in the season the sense of smell regaled with the fragrance of its blossoms. The Lime forms a grand avenue, as at Cashiobury near Watford; many of our churches have also avenues of polled Limes leading to the principal porch; but for magnificent specimens, one must go to Moor Park, in Hertfordshire, where there is one which is 100 feet high.

The Lime is seen to greater advantage on the Continent than it is in England, being much used for avenues and public walks; its shade and the sweet odour of its blossoms

Lime
(Tilia Europœa)

Pl. 14.



being particularly agreeable and refreshing during the long hot days of summer.

The great variety of character in the Lime, frequently the result of local circumstances, is liable to confuse persons who are otherwise keen observers. An instance of this want of close observation came under my notice in one of my sketching tours, and will perhaps serve to explain the difficulty which exists in distinguishing this species of tree from a distance, and shows the advantage of copying the leaf, the twigs, or sprays, and the branches near and separately, as is advised in this work. While sketching in Nassau, I was struck with Sir Francis Head's description of a remarkable Plane-tree, growing in the village of Frauenstein. He says, "But what more than its castle attracted my attention, was an immense *Plane-tree*, the limbs of which had originally been trained almost horizontally, until, unable to support their own weight, they were now maintained by a scaffolding of stout props." He then describes the village scene, and gives the legend of the great *Plane-tree* of Frauenstein. I was curious to see a tree so singularly like a Lime, and, having sketched the castle, sought it out; and it proved after all to be a Lime.

The blossoms affect the general colour and form of the foliage more than those of the Elm, and may be indicated by a lighter green and a stroke somewhat pendent. The touch which indicates the leaves is not unlike that of the Beech, but it is rather bolder; the masses of foliage are not disposed so much in strata. The trunk appears subject to wens, or rough swellings, which disfigure the form.

THE BIRCH.

BETULA ALBA.

A SMALL triangular leaf, a light feathery foliage, and a scattered head, are the noticeable points in this truly elegant tree. It is deservedly a favourite both with poets and painters, and it is full of the most beautiful contrasts, although the foliage is not sufficiently large or clustered to give much diversity of light or shade. The silvery whiteness of the bark exceeds that of any other tree, but is beautifully varied by rich brown spots near the insertion of the branches, and by rings of darker colour in many parts of the trunk; these increase towards the root, and the trunk becomes very rough, and is frequently much varied in its direction near the ground. The twigs and smaller branches are long, and the leaves grow at some distance from each other on alternate sides; this, joined with their triangular shape, causes a short zigzag touch to be the best for their imitation.

The examples given in the illustration are of the Weeping Birch, this variety being more cultivated than the erect kind on account of its superior elegance; the foliage is smaller and the branches slighter, drooping at an acute angle from the stem, while the tree itself grows to a greater height than the upright species. It is the Weeping variety that one so often meets in Scotland, inclining its graceful head over some tranquil loch whose waters reflect its dancing, fairy-like foliage in sunny ripples of varied tone and form. Springing thus from amongst its native rocks and heather, it presents a most charming foreground for the artist's picture.

Birch
(Betula alba)

Pl. II.



Walnut
(Juglans regia)



Pl.13.

THE WALNUT.

JUGLANS REGIA.

THIS is a noble tree, with wide-spreading and massive branches diverging from the stem when near the ground. In the lateral extension of its head and the boldness and vigour of its tortuous limbs it greatly resembles the Oak, although the foliage is so strikingly dissimilar. The twigs are stout, and the leaves, being large and fewer in number than in many other trees, cause the use of a broad, decided touch, not so pointed as that of the Ash, though like it in many respects, owing to the leaflets being arranged on the twigs in somewhat the same position. The fruit, from its size and importance in distinguishing the tree, should be indicated, and the rich warm colour of the foliage, together with the breadth of touch, render it an excellent study in brush practice for the beginner.

On the Continent the Walnut often attains an immense size, many noble specimens being met with, overshadowing the promenades in Switzerland, as at Interlacken, where the inhabitants are justly proud of their fragrant and refreshing shelter. In England it is to be seen frequently in our farm-yards and about our cottages, its rich colour harmonizing well with rustic buildings; and although the leaves fall with the first frosts, the tree is still eminently picturesque from the fine outline of its trunk and branches.

The trees in the illustration grew near an old farmstead in Hampshire.

THE SYCAMORE.

ACER PSEUDO-PLATANUS.

THE Great Maple, or Sycamore, is, according to Gilpin, "a grander and nobler tree than the smaller Maple, but it wants elegance; it is coarse in proportion to its bulk. It forms, however, an impenetrable shade, and often receives well-contrasted masses of light. Its bark has not the furrowed ruggedness of the Oak, but it has a species of roughness very characteristic. In itself it is smooth, but it peels off in large flakes like the Planes, to which in other respects it bears a near resemblance, leaving patches of different hues, seams, and cracks, which are often picturesque." Lauder also adds, with the feeling of an artist, that "the spring tints are rich, tender, glowing, and harmonious. In summer its deep green hue well accords with its grand and massive form; and the browns and dingy reds of the autumnal tints harmonize well with the other colours of the mixed grove, to which they give a fine depth of tone." But the decaying autumnal tones of the Sycamore Maple in England can give us after all only a faint idea of the glorious array of colours presented by woods in North America, in which the White and Scarlet Maple abound. They are represented there as showing some of the richest colours of the rainbow, and as too intense and too suddenly contrasted to be pictorial. Far more lovely must the Scarlet Maple appear in spring, when it has deep red flowers and slender rosy leaf-stalks and branches, contrasted with the tenderest green of the opening buds. The leaves are imitated with a free, angular and concave

Sycamore

(Acer pseudo-Platanus)



Sycamore
(Acer-pseudo Platanus)

Pl.16.



touch, partaking of the Oak character in some respects, but differing very much in the general disposition of the branches and twigs. As there is with some persons a difficulty in distinguishing between the Plane and the Sycamore, it is worth while to notice the blossoms and seeds of both, and the pupil should pluck a leaf from a Sycamore in bloom, when no mistake can arise, and compare it with a Plane leaf, and he will find that though apart they may have been thought alike, when side by side there is a marked difference. The leaf of the Sycamore is five-lobed, and unequally serrated, while that of the Plane is more deeply indented, with a very remarkable angularity about the final lobe. The blossoms are drooping clusters of green flowers, and appear about May, changing to winged seeds in autumn. The leaves are at this time covered with dark-coloured spots, which soon destroy the richness of the green.

THE PLANE,

PLATANUS ORIENTALIS,

Is more regular and formal in its growth than the Sycamore, the branches spring more frequently from the lower part of the stem, and grow upwards at a moderate angle. The leaf is much the same, only rather more angular; the seed-vessels are round prickly balls, and become very conspicuous in autumn. The tree is very common in London in our squares and parks, as it thrives better in a smoky atmosphere than most others. The bark peels off very freely, showing a light yellowish tint underneath, but the general hue is a grayish green.

As a tree for bordering and shading public walks, streets, or promenades, where the soil and climate are favourable, the Plane has no equal, particularly if it is indulged with a copious watering now and then, as it is in Paris. It appears indeed both in that city and in London to have quite taken the place of the Elm and other trees. The general appearance of its large foliage, which is easily moved by the passing breeze, is a cheerful rich green, not quite so warm as that of the Lime, but far clearer in tone than the Elm; the branches also being long and waving, with the scattered nature of its foliage, cause it often to display during sunshine what are called "flickering lights" and corresponding shadows on the ground. It is not a tree that looks well when polled or cut in any way, and therefore requires more room than the Lime or Acacia, and the head, having greater freedom, allows the appearance of the buildings behind to be partially seen, not cutting their upper parts so com-

Plane.

(Platanus Orientalis.)





pletely from the promenade and figures beneath as the polled Acacia does at many of the baths in Germany.

Perhaps as a tree for general introduction in English landscape the Plane may not be so useful as the Sycamore, but in course of time it may become more naturalized. We are told that in the swampy forests of America it flourishes in unimpaired magnificence, and surpasses in size and height every tree with which it is associated. It often sends up a massive trunk seventy or eighty feet before it begins to branch, and then throws out huge arms, any one of which exceeds in dimensions the other trees which stand around.

THE SWEET, OR SPANISH CHESTNUT.

FAGUS CASTANEA.

THIS tree has a noble and elegant appearance, growing in our climate in a regular and stately way, with much of the strength of the Oak, and something of the grace of the Ash, but it is seen in its greatest beauty when crossing the passes which lead from Switzerland to Italy; the transition of vegetation is abrupt and striking, forests of wild Chestnuts either replace the Fir on the sides of the mountains, or give interest to the nearer scene by the fine massing of their foliage, and the variety of their growth. Four distinct characters may be observed. It is in some cases a low tree, with a rounded and spreading head, somewhat resembling a large and full-grown Apple-tree. Elsewhere the bole has large dimensions, but it bears very diminutive branches, the tree having been reduced either by lopping or by the decay of the wood, to a mere trunk without limbs; sometimes, however, grotesquely irregular in shape, and not unpicturesque. In some sheltered and favoured situations of the valleys, the Spanish Chestnut rises to a lofty and spreading tree, being a most handsome specimen of the vegetation of those parts; whilst on the rocky and precipitous slopes of the mountains it either becomes the low and spreading tree before mentioned, or assumes the character of a mere bush.

It will thus appear that in mountainous countries, and on the slopes of the Alps and Pyrenees, it has much irregularity and becomes exceedingly picturesque: it is the tree most frequently introduced by Salvator in his

Spanish or Sweet Chesnut.

(Fagus Castanea.)

Pl. 18.



Horse Chesnut.

(Æsculus hippocastanum.)

Pl. 19



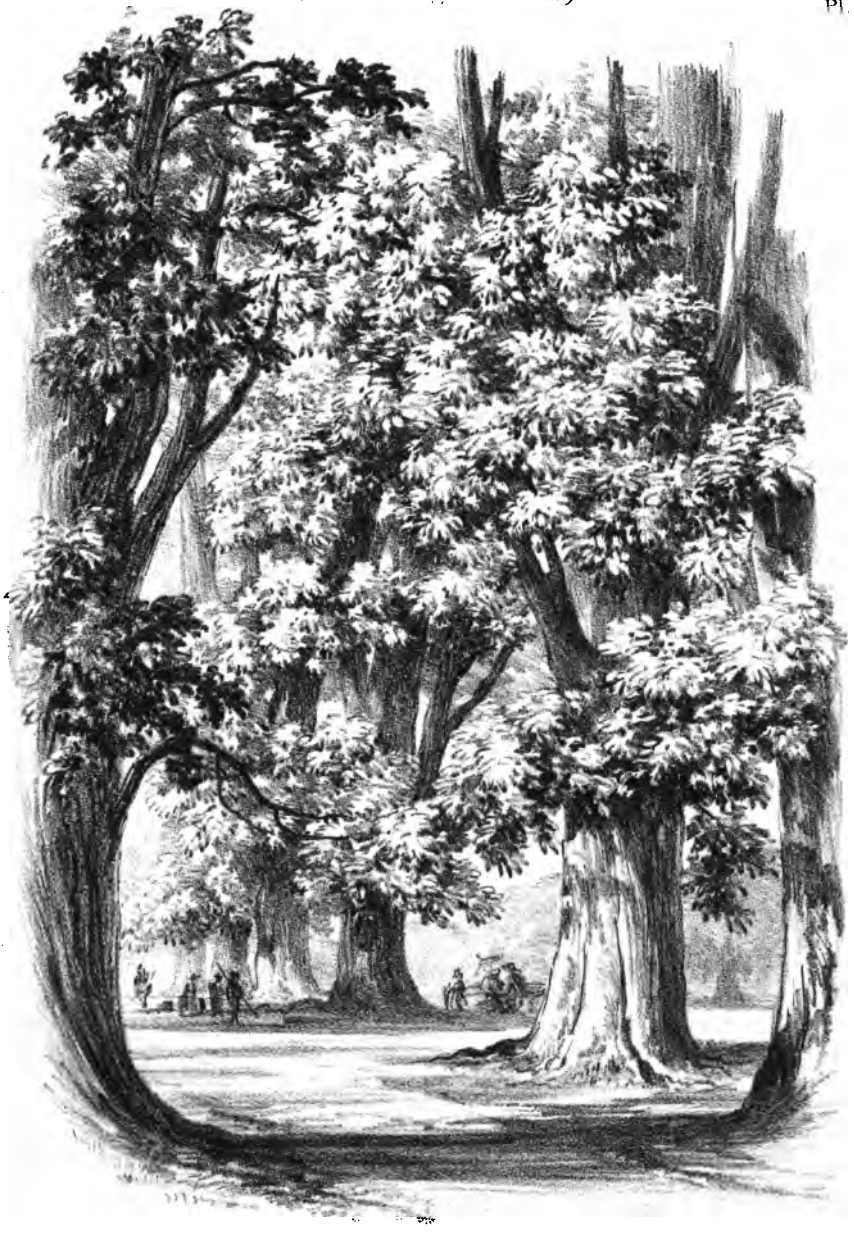




Horse Chesnut.

(Æsculus hippocastanum.)

Pl. 20.



pictures. The trunk and branches appear large in proportion to the quantity of foliage; the bark is divided into furrows, which sometimes take a spiral direction, and give the trunk a twisted appearance. The leaves are large and long, collected into bunches, but do not radiate so strikingly as those of the Horse Chestnut. The touch is firmer and more marked than that for the Ash. The flowers are not so conspicuous as those of the Horse Chestnut, and being green and pendent do not affect the general touch.

HORSE CHESTNUT.

ÆSCULUS HIPPOCASTANUM.

THIS cannot be called a picturesque tree, its shape being formal; but the broad masses of foliage, although much too defined to be agreeable to the painter, are grand and majestic when seen in an avenue or in groups. There is a good instance of this at Bushey Park. The stems in general are finely shaped, but are not much varied in colour from the foliage, being greenish in tone. The sombre colour of the leaves in summer is early changed by the frosts of autumn, and then becomes richly mingled with tints of the ochres and siennas.

The pyramidal flowers are beautiful when taken singly, but difficult to introduce with good effect in a landscape. They appear about the end of May.

The foliage is imitated with a bold touch, somewhat like that of the Ash, but radiating more directly from centres, as several leaflets spring from one stalk; it is also much heavier and broader.

THE LOMBARDY, OR COMMON POPLAR.

POPULUS DILATATA.

THIS species of Poplar, although not introduced into this country until the last century, has so marked and peculiar a character, and has been so much cultivated, that it is generally understood when the Poplar is mentioned. The formality of this tree is sometimes broken by varieties in its growth; thus it may be seen split near the top by the branches being of different lengths and varied in their position, but their direction is generally at very acute angles from the stem. Some consider the claims of the Poplar to picturesque beauty as slight; but one recommendation it possesses, that of yielding to every breath of air, and of waving from top to bottom in gentle sweeps, returning to its original shape when at rest. In groups of three or more, at different distances from the spectator, it is certainly picturesque, and pleasantly varies the more rounded forms of other trees. The stem is very rough and irregularly marked, generally in old trees having deep divisions corresponding to the intervals between the roots. The leaves are almost equilateral triangles, and placed on alternate sides of the twigs with their points upwards; they may be imitated with a zigzag or waved short touch. It has no very decided masses of light or shade.

THE ASPEN, OR TREMBLING POPLAR.

POPULUS TREMULA.

THE chief characteristic of this species of Poplar, apart

Poplar.

(Populus dilatata)

Aspen.

(Populus tremula)

Pl. 21.



Poplar.

(Populus dilatata)

Pl. 22.



from the motion of its leaves, is its bold, firm, and spreading appearance. The branches strike out rather stiffly at first, but afterwards become pendulous towards the extremities. The stem is generally gray, but becomes darker towards the root, and is sometimes varied with rings of a darker shade, which, when well drawn, give it rotundity. The colour of the foliage is a dull green, but the under surface is much whiter than the upper. The appearance of the tree at a distance is like the Birch, but is larger and bolder in character. The colour of the stem also is more subdued. The touch for the leaves should be firmer and darker. The Abele (*Populus Alba*) is another of the Poplar tribe, something like the latter, but having a more rounded head. The white downy appearance on the under side of the leaf is very conspicuous.

THE BLACK POPLAR,

POPULUS NIGRA,

Is also a large and handsome tree. It attains a great height, and has thick and brilliant-coloured foliage. The leaves are heart-shaped, less notched at the edges than the other species, and green on both sides. The catkins appear before the leaves (which do not open till the month of May); they are short and thick, and from the deep-red tinge of the anthers have a very ornamental effect on the leafless branches.

Some fine specimens of this Poplar may be seen forming a handsome clump near Richmond.

THE WEEPING WILLOW.

SALIX BABYLONICA.

THIS is not an easy tree to draw well, however simple and regular it may appear; for the hanging masses of close leaves are apt to look formal, and it is difficult to give the least variety in the direction of the branches, and to avoid stiffness. The head of the tree is rounded and takes a mass of light; but the branches being very long and diverging in all directions, the foliage should gradually diminish as they approach the ground or water. The leaves are longer and placed at greater intervals on the twig than those of the common Willow. The colour is a light warm or yellowish green.

THE COMMON OR WHITE WILLOW.

SALIX ALBA.

THE derivation of the word *salix*, which signifies "near water," at once points to its most proper situation in the landscape; and its appearance is generally so much connected with that of water, that art has often adopted it as a sign wherewith to mark the course of a stream, river, or canal, where these objects are concealed from view. Those Willows which are allowed to run up with that rapid lightness of growth which is peculiar to them, seem to present no other defect, as a light and elegant tree, than too much straightness in the branches, and a loose irregularity in the arrangement of the leaves; but it is the

Weeping Willow.

(Salix babylonica)

Common or White Willow.

(Salix Alba.)

Pl. 23.



White Willow. (*Salix alba*.)



Pl. 24.

old stumpy and hollow Willow, with its thin and shagged head, which finds, notwithstanding its shattered condition, an honoured place in the foreground, and doubtless owes its usefulness in the composition to those characteristic peculiarities which, in some measure, constitute its ugliness, but distinguish it in a striking manner from every other tree; thus proving that character may, where variety is wanting, become preferable to elegance itself. The touch for the foliage must be longer than for the Ash, and it has less variety in its direction. The colour is a pale ashy green, producing a silvery appearance. The bark is generally rough.

THE OSIER,

SALIX VIMINALIS,

Is generally planted by the side of rivers and streams, or on small islands. The Thames and the Cam are especially noted for this species of Willow. The leaves are long and narrow, of a bluish green, covered below with a white hoary down. They appear not unlike shoots of the common Willow planted upright in regular rows. The touch is the same, but more upright.

THE HAZEL.

CORYLUS AVELLANA.

PLANTATIONS and woods, where the trees are of the same species and size, do not yield good subjects for the artist, unless they occur on bold projecting surfaces or broken ground; but thus situated, with some difference in the age and distance of the trees, there will be variety in the light and shade. It is therefore of importance, in depicting such scenes, to have in the foreground some incidental break, either in the outline or colour. We have in the Hazel coppice many opportunities of introducing figures in picturesque attitudes, and the rich tones of the autumn tints will be harmonious and appropriate.

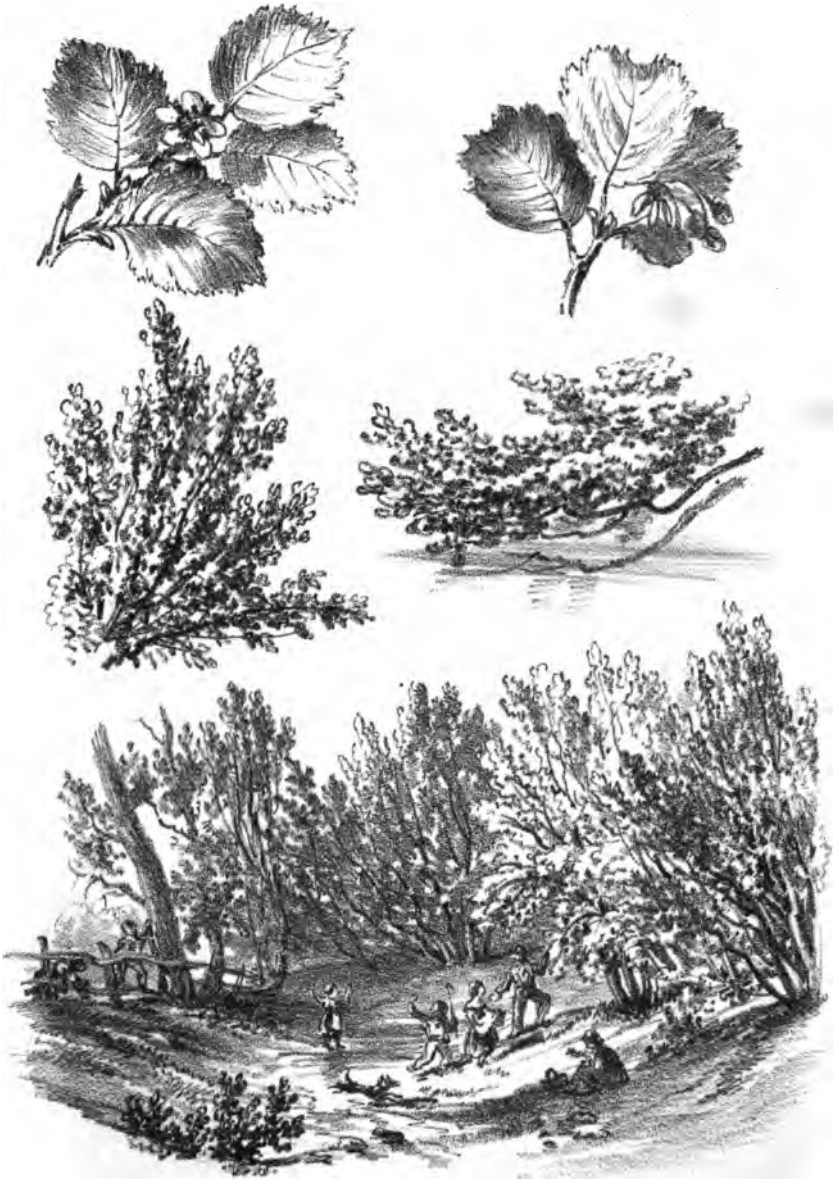
One of our favourite poets has described such a scene:

> "Even now, methinks, I see the bushy dell,
> The tangled brake, green lane, or sunny glade,
> Where on a sunshine holiday I stray'd,
> Plucking the ripening nuts with eager glee,
> Which from the Hazel boughs hung temptingly."

The Hazel presents the appearance of a large bushy shrub rather than that of a tree, from the number of suckers thrown up by the root; but it has been known to grow to the height of thirty feet. The bark is rough and of a light colour; but on the young branches and suckers it assumes a bright russet tinge, spotted with white; the colour of the leaves is a warm green; the clusters of nuts, when seen, being rather lighter. The Hazel is considered the harbinger of spring, when its pendent tassels of saffron powdered flowers and crimson-tipped buds adorn the leafless boughs. The charcoal

Hazel.
(Corylus avellana.)

Black Alder.
(Alnus glutinosus)



afforded by this tree is much used in the manufacture of crayons for the artist. And the burning of this affords one of those breaks or incidents that the young student should seize; for the rustic, cone-like hut of the charcoal-burner and the surrounding accessories give one an idea of a settler in some far more distant country: whilst the man is hard at work felling away at the copse, the good woman raises a primitive triangle, lights a fire, boils a pot either for cooking or washing, and busies herself in setting all things straight. Farther off in the clearing may be seen the conical pile of cut wood, protected on the windward side by a screen of straw or brushwood, the warm tints of the setting sun falling on and tinging with glowing colours the wreaths of smoke which rise from the smouldering mass and partially obscure the woods. Should these be further varied by some old, scathed oak left for centuries amidst the copse, and still stretching his ragged arms over the whole, the Nut or Alder coppice may furnish a subject as well as a crayon for the artist. Another incident is often met with; and that is the hoop-maker. He also begins by clearing a space in a good sheltered situation, and open to the south. On this he raises a characteristic shed, by tying with the tough withes, long poles from tree to tree. These are crossed with others, and faggots of boughs are set up around as well as on the top, forming the scanty framework, and soon his work supplies abundance of short slips or shavings, which he piles on the roof to keep out sun and rain. These bright masses of colour in the dusky copse attract the wanderer, and cause many a question as to what trade is carried on in the depths of the wood.

THE BLACK ALDER.

ALNUS GLUTINOSA.

THE Alder is not so generally known as might be supposed from its frequent occurrence. It is one of the largest and most picturesque of our water-loving trees, and its name has been supposed to be derived from its growing near water. In such situations, with a rich soil, it occasionally exceeds sixty feet, but the average height is forty or fifty; it sometimes stands singly, but more frequently grows in clumps, rising from the same root or stool.

The Alder may be considered as more closely associated with water or damp situations than even the Willow or Poplar. If planted in a dry and elevated position, it dwindles to a mere stunted shrub, and is sometimes grown as coppice wood, which is cut every five or six years, and converted into charcoal, for the manufacture of gunpowder. It is by the standing pool and the dank cool marsh, the limpid brook, the full deep-flowing stream, and in the "cool green shadowy river nook," that we must seek the best examples of the Alder. With such scenes and spots it has become identified, and the dense shade and deep-green foliage well harmonize with the surrounding scene. Cowley says:

> "It loves the purling streams, and often laves
> Beneath the floods, and wantons with the waves."

And Gilpin tells us: "He who would see the Alder in perfection must follow the banks of the Mole, in Surrey, through the sweet vales of Dorking and Mickleham. The Mole is far from being a beautiful river: it is a

quiet and sluggish stream; but what beauty it has it owes greatly to the Alder, which every where fringes its banks, and in many places forms very pleasing scenes."

The trunk is almost black in colour, rough and cracked; and this, with the deep tint of the foliage, has caused it to be called the black Alder.

The branches, with their long shoots sweeping the surface of the water, are something like the Beech, and the foliage has the short wavy line of that tree; but the leaf is much broader and the colour darker. The leaf is not unlike that of the Hazel in general appearance; but when they are placed side by side, as they are in the plate, considerable difference will be found. The leaf of the Alder, it will be seen, has a longer foot-stalk, and not the terminating point of the Hazel; is not so much serrated, but is more ribbed; it has also catkins of two different shapes, which will not be mistaken for those of the Hazel, nor yet for clusters of nuts.

THE MAPLE.

ACER CAMPESTRE.

THIS humble and diminutive tree is common in our hedges and thickets, but is generally reduced by the hedger to the size of the neighbouring Thorns and Sloes. It varies and ornaments the hedge, and is one of the first to show the effects of autumn on its foliage. The leaf is somewhat like that of the Sycamore; and there is a ruggedness in the branches and shoots, which, with their rich colour, gives them a marked character among our shrubs.

THE HAWTHORN.

CRATÆGUS OXYACANTHA.

As a tree, perhaps our general favourite may not be of much importance in the landscape; but when viewed near at hand, its twisted trunk and branches, with some small portion of foliage, its straggling roots, amongst which the deer or sheep love to ruminate, give great variety to the park or hill side. When covered with its white blossoms, it indicates the season of the year better than most trees, generally appearing at the end of May. In a hedge-row it is sometimes useful in breaking the monotonous expanse of country; and when blended by distance, gives a rich and unrivalled charm to English landscapes.

The touch of the foliage is more acute and angular than the Oak, not allowing such a broad mass of light or shade: the colour of the foliage is a dark cool green.

Common Maple.
(Acer campestre)

Hawthorn.
(Cratoegus oxyacantha)

Pl. 26.



Om ... tekne engelsmand / Thomas Rowlandson

THE BLACKTHORN, OR SLOE-TREE.

PRUNUS SPINOSA.

THIS is of much less importance to the artist than the last tree, and may be more properly called a thorny and crooked shrub, the flowers of which appear in April, before any of the leaves. The leaves are long and serrated, and do not grow in clusters like those of the Hawthorn.

THE ACACIA.

ACACIA.

THIS tree, although partaking of the character of the Ash, has not its gracefulness, either in the trunk or branches, which are stiff and irregular in their lines. The foliage is feathery, and does not form into large masses as that of the Ash, but is something like the Birch in character, and the leaves being set along the small branches, make it desirable to separate the touch. The bark is, however, very different from that of the Ash, being rough and dark in colour, while the tint of the foliage is a beautiful lively green. On the Continent the tree is much planted in the avenues of the public baths, and is then kept polled into rounded masses.

THE STONE PINE.

PINUS PINEA.

THIS is the most characteristic tree of Italy, and is seen in great perfection when contrasted with the fine proportions and warm colouring of the villas near Rome. It rises to a great height, and the branches start from near the head, forming a beautifully varied and dark-coloured canopy. The stems, slightly deviating from the upright, and sometimes curving gracefully, are frequently introduced by the artist in the foreground of his pictures, as, from the absence of lateral branches and foliage, this tree allows the distance to be seen unobscured. The knots and stumps of decayed branches are great additions to its picturesque qualities. The colour of the foliage is a dark and gray green.

Every one is aware of the important difference that exists between trees that have flat leaves, or those possessing breadth like the Ash or Oak, and those which have spiked or needle foliage, these last all belonging to the Fir tribe. The Germans have distinct terms for these two differences, yet in English we have no corresponding names, although it causes a marked difference in their appearance, and to the artist a totally different mode of touch. Where there is no apparent breadth of leaf, there must necessarily be less variety of character displayed, and this must depend principally on the different number of spikes on each cluster, and the way in which these clusters grow on the branches; thus the compactness and solidity of the head of the Stone Pine, and the solid strata-like waves of the Cedar differ materially

Stone Pine.
(Pinus pinea)

Pl.28.



from the scattered and pendent twigs of the Larch; the colours also in the latter example being subject to much more change in spring and autumn, and the appearance of the tree, owing to its habit of shedding its leaves more peculiar among the Fir tribe.

THE CLUSTER PINE.

PINUS PINASTER, OR PINUS MARITIMA.

THIS tree is common in the south of Europe and along the shores of the Mediterranean, where great use has been made of it in fixing the shifting surface of the sand-hills, and in turning the waste land which they occupied to profitable account. For the same reason it has been extensively planted on the "Landes" near Bordeaux; and it merits some notice from the artist, as, without it, the only subject that this barren coast could yield him would be the wild Landais peasants, clad in their sheepskins, and stalking along on their high stilts, followed by their equally rough looking flocks of sheep. The Pine forest, therefore, may be more picturesque than the monotonous sandy plain, and, at any rate, it brings some variety; whilst the various figures employed in collecting the resin, tar, and other produce of the Pines, with the uncouth wooden wains and sturdy oxen, furnish many an incident for the foreground.

THE SCOTCH FIR.

PINUS SYLVESTRIS.

THIS is the only Pine which is indigenous to this country, but throughout England and Scotland it is very generally diffused; in the latter country it is still found in vast forests. When it has space to spread, it grows less erect than the Larch or Spruce, the trunk being not unfrequently bent or twisted near the top. But when found in natural forests, or when planted in large masses, the trunks are drawn up and destitute of side branches; it sometimes in these situations attains the height of eighty or a hundred feet. We then find it, as Gilpin observes, in "close compact bodies, in thick array, which suffocates and cramps them; their lateral branches are gone, and their stems are drawn into poles, on which their heads appear stuck as on a centre." But how different the sensations excited, when one sees it in its native haunts, towering in rugged majesty amid the sublimest scenes of the Scottish Highlands: in these wild solitudes, when standing on rocks or broken ground, the Scotch Fir is seen to the greatest advantage. Thus it appears when the continuity of shade is broken by a broad rush of light streaming down some vacant place brightly illuminating a single tree of huge dimensions and grand form, which, rising from a little knoll, stands out in bold relief from the darker masses behind it, where the shadows again sink deep and fathomless among the red and gray stems, whilst nature, luxuriating in the light that gladdens the little glade, pours forth her richest Highland treasures of purple heath-bells and bright green

Scotch Fir.
(Pinus sylvestris)

Spruce
(Pinus abies)



Scotch Fir.
(Pinus sylvestris)



whortleberries, with tufts of fern irregularly intermingled. The branches are in such circumstances widely extended, and the foliage grows in clusters, chiefly at the extremities of the boughs, forming sometimes a dark canopy at the summit of the tree; the bark is frequently in scales of a gray colour towards the root, but much redder and smoother when higher from the ground. These varieties in colour are much increased by age, when the bark becomes deeply furrowed and of a rich brown colour. The roots, unlike those of almost every other tree, wander in a direction nearly horizontal, accommodating themselves to the scanty depth of soil in which they are found; and as the tree advances in age, they frequently appear above the surface of the ground, and are therefore much more tough and woody than those of other trees. The foliage is composed of innumerable sharp-edged leaves, which fall every fifth year; they are arranged spirally on the branches in pairs, within a scaly sheath. When young, they are of a bright hue, but afterwards assume a bluish tint, probably on account of their peculiar form, by not allowing much scope for the influence of the solar rays. The leaves approach the perpendicular, are rather curved, and grow on the upper side of the branches, which will thus be frequently seen from below. The colour of the foliage may be given with the addition of a little lake, red, or madder to a cool green. It may be added that the cones are generally in pairs above the shoots of the current year; their colour varies, being sometimes yellowish or red, though more frequently of a purplish green.

In conclusion may be added the pretty verses of Miss Twamley on the two trees most usually met with

in Scotland, namely, the "gloomy Pine and bonnie Birch:"

"The lofty Fir crowns Scotland hills,
Nor recks the winter's blast;
His root clings firmly to the rock,
Like an anchor stout and fast.

"The Pine is king of Scottish woods,
And the queen—ah! who is she?
The fairest form the forest kens—
The bonnie Birchen tree."

THE SPRUCE FIR,

PINUS ABIES,

Is almost as conical in its form as the Larch, the trunk being perpendicular; the foliage is, however, much more massive; the branches spread out laterally nearly parallel with the ground, but first bend a little downwards, and then curve upward. The smaller sprays may be indicated by a succession of curves slightly deviating from the branches.

THE SILVER FIR.

PICEA PECTINATA.

THIS is one of the handsomest of the Coniferæ. It is also interesting to the artist, as it is the only tree of the tribe that yields the turpentine employed in the preparation of clear varnishes and artists' colours. This is the produce of extensive forests near Strasbourg; but the tree has been largely introduced into England, and in many parts of our country, and also in Scotland, it has long since become conspicuous by the regularity of its pyramidal head towering above all other trees, and generally ranging from ninety to one hundred feet high, for as it has been remarked by Americans, most of our trees spread laterally rather than in height. The branches range, horizontally, in regular whorls, each presenting a flat or frond-like surface of foliage. It bears some resemblance to the Spruce Fir, but the leaves are less numerous, and have two distinct silver lines on the under side of the leaf; the cones also stand erect on the branches, while those of the Spruce are pendent.

The trunk is taper and smooth, large in proportion to the branches. It may be observed that this Fir is largely used in carpentering, and is imported under the form and name of Deal.

THE CYPRESS.

CUPRESSUS SEMPERVIRENS.

THE Cypress has the general appearance of the Lombardy Poplar, but is more compact, stiff, and conical. When perfect, it tapers with great regularity, beginning low down, and terminating in a sharp and delicate point, but it very frequently rises with a smooth, bare trunk for several feet from the ground, and immediately attains its greatest width of foliage—differing in that respect from the Poplar, whose greatest breadth occurs more in the centre of the tree.

The summit is, however, sometimes jagged and forked; there is indeed considerable irregularity in the appearance of a group of Cypresses, some having diverging branches like the Yew, whilst others, particularly the old trees, have but a scanty cluster of foliage at the top, the part below presenting a mass of bare and matted branches. The bark is dark and fibrous. The foliage has a very close texture, which gives firmness and precision to the outline of the tree.

Some very fine examples are to be seen on the Lake of Como, near Varenna, and it is found scattered along the coast of Genoa and at Florence, and is planted now and then in our cemeteries; but at Scutari, opposite to Constantinople, it is seen in thousands, forming a mass of dull green, unenlivened by any other kind of tree.

Cypress.
(Cupressus sempervirens.)

Cedar.
(Pinus cedrus)

Pl.31.



THE CEDAR.

PINUS CEDRUS.

THIS majestic tree has been well described by Gilpin; but as it is rarely introduced into our landscapes, it will be sufficient if only a few of its most striking peculiarities are noticed. It is remarkable for the great horizontal extent of its foliage, which is dark in colour, and grows tier above tier. The stem is sometimes divided into several large limbs, rising upwards nearly perpendicularly, and from these the lateral branches spring at right angles. The lights and shadows are in unequal strata or layers, and should be decidedly indicated; the cast shadows should be distinctly shown.

The foliage is difficult to describe; but it may be imitated by a succession of short curved lines generally pointing upwards, and is more in little tufts than that of the other Firs. The cones are few in number, but conspicuous from their bright warm colour; they are placed on the upper part of the branch, and point upwards.

THE JUNIPER,

JUNIPERUS COMMUNIS,

Is best known as a spreading evergreen shrub, which grows wild at great elevations, forming an excellent underwood and shelter for game in dry loamy soils; its conical tufts of bright green rise above the other bushes of the common, and under the protection of trees, it attains the height of a tall shrub. In the Forest of Fontainebleau however, it may be seen as a small tree of straggling growth and twisted stem.

THE LARCH,

PINUS LARIX,

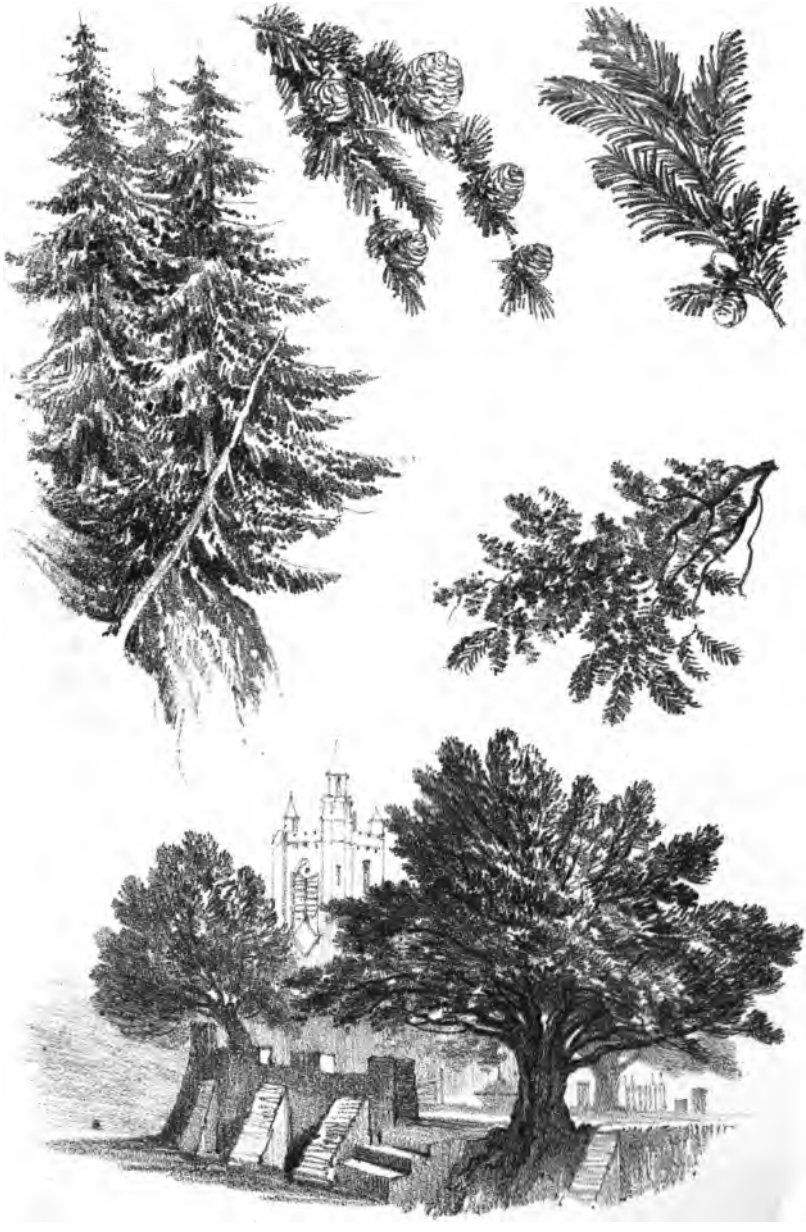
HAS a conical shape and straight perpendicular stem; thick at the root, but decreasing more rapidly than that of the Fir. The branches are long and slender, rather curved and pendent, but at the summit of the tree approach more to the perpendicular. The spray is also pendent, and the foliage light and delicate. The trunk is seen more completely than in most trees, and is sometimes rough and covered with long gray moss. The Larches in the forest near Grindelwald, so feelingly alluded to by Byron, were covered, when the author sketched them for his work on Switzerland, with long festoons of gray moss, having a most singular appearance.

The touch for the foliage should be a repetition of a short waved line. It may be observed that the Larch is deciduous, but yet is not in winter entirely divested of leaves. The pasture under these trees is always fresh and green, owing to the fertilizing nature of the leaves, aided perhaps by the light which permeates the foliage.

Larch.
(Pinus larix)

Yew
(Taxus)

Pl. 32.



THE YEW.

TAXUS BACCATA.

It is sometimes difficult to distinguish the Yew from the Cedar, for it has much of the same character; however, in size and effect its inferiority is striking, and it consequently is not a tree that can be often introduced by an artist. It is generally found in village churchyards, where its deep sombre green, its slow growth and decay, harmonize well with the feelings produced by the locality. Gray has painted in few words this kindred association:

> "Beneath the rugged Elms, the Yew-trees' shade,
> Where heaves the turf in many a mouldering heap,
> Each in his narrow cell for ever laid,
> The rude forefathers of the hamlet sleep."

The Yew is now principally cultivated in gardens to form evergreen hedges, for which purpose it is well suited, as it grows thick and bears clipping; it makes a good screen or a back-ground for trees with lighter foliage.

The trunk of the Yew is straight, but sometimes divides at a short distance from the ground into numerous branches, which spread in a horizontal direction, and frequently are closely intertwined. The trunk, with the branches, are grooved; the bark is thin, and peels off every year. The leaves are narrow, and closely arranged in a double row on the twigs; the cup-like berries, although a bright scarlet colour, are not of sufficient importance to be represented by the artist. The touch for the foliage may be rather more distinct than that for

the Cedar, and its peculiarity of growing in parallel rows on the twigs may be noticed. The general height of this tree is between thirty and forty feet.

THE ELDER,

SAMBUCUS NIGER,

FOUND so often in cottage-gardens, hedge-rows, and near ruins, may well be called common: it is much used by artists in rustic bits, as the wide-spread blossoms are sufficiently large to have a place in such scenes; they are frequently introduced, for they help to mark the early summer, and give an English character to the picture. When colour is used, it should be noticed that the flowers are not pure white, but tinged with lemon-yellow. The leaves are among the earliest which appear, but the blossoms are not seen until June; the deep purple or inky-coloured berries may, if necessary, be shown late in autumn hanging amidst the decaying leaves. The foliage is something like the Ash in shape, but deeper in colour; the branching is however very different, frequently springing from near the ground in vigorous shoots.

Elder.

(Sambucus nigra.)



THE RACEMOSE-FLOWERED ELDER.

SAMBUCUS RACEMOSA.

THIS variety of the Elder is generally known as the Scarlet-berried Elder, and is by far the most ornamental plant of the genus. Its foliage is of a bright green, deeply serrated, and extremely handsome. The clusters of fruit are at first green, but in the autumn become of a bright scarlet, far surpassing even the berries of the Mountain Ash. In the Pyrenees, or in the Highlands, this variety gives great beauty to the mountain side, and in such situations the Elder appears to lose the character attached to it of clinging about the homestead or cottage; in fact, it is like the Mountain Ash, equally at home and an ornament in both situations.

THE MOUNTAIN ASH, OR ROWAN TREE OF SCOTLAND.

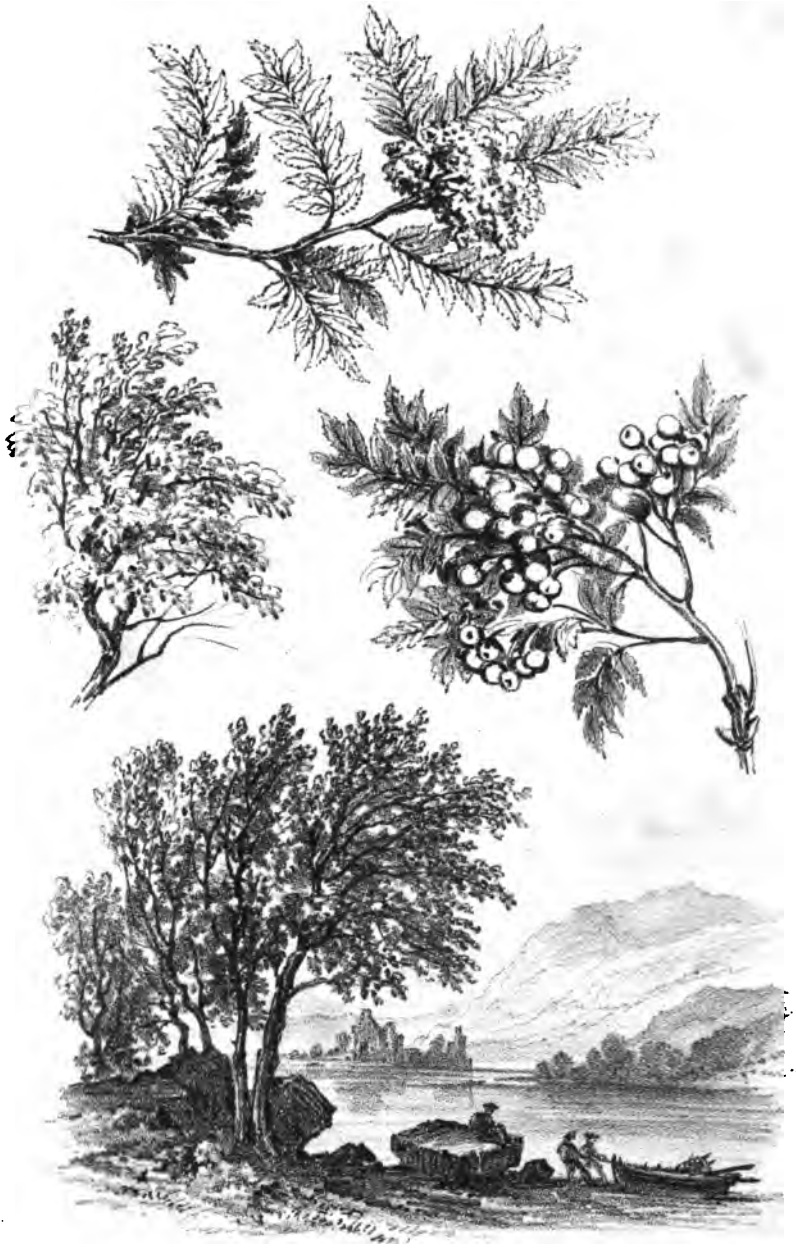
PYRUS AUCUPARIA.

THE name of this tree would apparently signify that it is a species of Ash, and perhaps the shape and general appearance of the leaves have contributed to the mistake, whereas it belongs to quite a different order, being placed by botanists in the same genus with the Apple and Pear, and more particularly the Siberian Crab, the fruit of which may be considered as a connecting link between the berry of the Mountain Ash and the Apple. It is not so graceful or so fine a tree as the Ash, and its clusters of white blossoms and light green foliage in spring, and its drooping bunches of scarlet berries in autumn, conspicuously distinguish it from the pendent blossom and shrivelled seed-vessels of the common Ash. It is one of those trees that appear equally at home in very different localities, for nothing can exceed the grace and charm that it gives in the wildest and most exposed situation on the mountain's side or in the southern valleys of the Hautes Pyrenées. In such wild haunts it appears perfectly free and uncultivated, yet when selected by the gardener to ornament a lawn or a garden in a suburb, it is equally beautiful.

It is not an easy tree to delineate with the pencil, for the foliage is minute, and the branching is rather angular, and not nearly so graceful in its curves as the Ash, nor should the touch be so marked. It may be introduced with truth and effect in Highland scenes in autumn, when its coral-red berries and scattered branches

Mountain Ash or Rowan tree.

(Pyrus aucuparia)



THE PALM.

PHŒNIX DACTYLIFERA.

THIS graceful tree, although decidedly eastern, and characteristic of Asia, is sometimes seen in Europe. The examples represented are from the coast of Genoa, where it is cultivated for the sake of its leaves, which being preserved with care, are sent to Rome for the Easter festivals of the Catholic Church. The leaves decay on the stem so soon, that they are rarely seen but at the crown, where they form a graceful tuft. The spine of each leaf should first be marked, and afterwards the leaflets added.

THE WAYFARING-TREE.

VIBURNUM LANTANA.

THERE are two or three shrubs that are very ornamental to our hedges, both in summer and autumn, which are rather confusing to the young artist; a few words on each will be sufficient to distinguish them. The first is the Wayfaring Tree, which may be recognized by its numerous pliant, mealy branches, and heart-shaped leaves, covered especially on the under surface, with silvery down, so that they have the appearance of being powdered with dust; the flowers are white, and grow in clusters at the extremities of the shoots. In autumn, when the berries are partially ripe, one may distinguish it by the singular appearance of scarlet and black berries growing on the same cluster.

Date Palm.
(Phœnix Dactylifera)



THE GUELDER ROSE,

VIBURNUM OPULUS,

Is a much prettier shrub than the preceding, and is a highly ornamental hedge-plant. The leaves are large, three-lobed, and serrated. The flowers are a brilliant white, and much more conspicuous than those of the Wayfaring Tree. In autumn its bunches of coral berries are very handsome, and, earlier still, its foliage assumes a deep crimson-purple hue, and as it is frequently associated with the Maple, whose bright yellow foliage at this season forms so striking a contrast, it will be sure to attract the attention of any one studying colour and wanting rich tones for the foreground.

Another low bushy shrub is the Barberry (*Berberis Vulgaris*), which grows wild in many parts of England. Its clusters of yellow flowers in Spring, and its drooping bunches of scarlet berries, give it a rich and gay appearance; while its close-growing thorny branches effectually distinguish it from other hedge shrubs.

The Spindle-Tree (*Euonymus Europæus*) is remarkable from its beautiful pink-lobed seed-vessels, which render it a very conspicuous object, and when ripe, burst open, displaying most brilliant orange seeds.

THE HOLLY.

ILEX AQUIFOLIA.

THIS beautiful evergreen, with its angular and thorned leaves and bright scarlet berries, is a great ornament to lawns and home scenery in winter; without it all would often be barren and leafless. Its foliage is dark in tone and glossy, reflecting the lights and the blue colour of the sky. The touch should be somewhat like the Thorn, but the branches are bolder and more waved.

THE BOX.

BUXUS SEMPERVIRENS.

THIS diminutive tree, or rather shrub, is chiefly known in this country as an edging for flower-beds; but in some cases, as at Box Hill, it appears as a small tree. Its foliage is small, and should be represented by a waved or zigzag touch; being very close, it admits of marked division of light and shade. It is connected with the arts and artists by the great use of its wood to engravers.

The Box.
(Buxus sempervirens)

Holly.
(Ilex aquifolium)



THE DOGWOOD, OR WILD CORNEL.

CORNUS SANGUINEA.

THIS common shrub of hedges and thickets is readily distinguishable by the deep red colour of its branches, and of the leaves also, before the fall in autumn. The flowers are of a greenish-white colour, and are succeeded by numerous clustered, dark-purplish, or almost black, berries. In autumn and winter the appearance of the Dogwood is highly ornamental to its native coppices, from the striking red hue of its branches and the changeful tints of the leaves passing through various gradations, from green through purple, to the intense crimson that precedes their fall.

Part II.

FOREGROUND PLANTS.

PART II.

FOREGROUND PLANTS.

INTRODUCTION.

WITH respect to foreground plants, the artist must continually regret, that though many delightful thoughts are suggested to the mind by the great variety around him, few can be transferred to paper. In some cases this arises from the diminutive form or scattered growth of plants; in others, from the favourite flowers having little in elegance of form or brilliancy of colour to attract the eye. Poetry alone can revive the half-forgotten association, and wreathe together the thoughts and feelings occasioned by the actual sight of the plant. Of the Daisy, for instance, which has been sung by poets of all time, the artist can scarcely avail himself. The same may be said of the beautiful Forget-me-not, though its "flowers of loveliest blue" do occasionally tint the margin of a brook. It, like the Gentian, so frequent on the Gemmi and the Furca, and so powerful in colour, is in the student's sketch but a small star of cobalt or ultramarine.

The Gletscher-blüme, too, whose "living flowers skirt the eternal frost," and the very name of which recalls to the mind all the grandeur of the glacier, is a mere

azure speck in the foreground, a point of colour too minute to convey the ideas and sentiments which are brought to mind when this delicate flower is discovered.

Although the Alpine Rose is, from its larger size and its growth in clusters, of more importance as a foreground object, even this conveys to the mind but a feeble ray of the sentiment awakened by the flower itself when the tourist first encounters it growing on its native heights.

Plants, to be effective, must have size to give them importance, and form and colour to make them harmonize with the lines and tones of the whole picture. Even then they cannot be represented with precision or botanical truth, but only in their general form and parts; for the eye must not rest satisfied on the foreground, but should pass on to the other portions of the picture; as in an overture we desire not the airs of the opera complete and perfect, but merely some indication of the general and leading features.

Plants individually insignificant to the painter become of great importance when combined in large numbers and generally diffused; they then affect the tone of the whole picture, and are of the greatest service in giving variety of colour, and also in indicating the season of the year. Amongst such are the Heaths, which abound on uncultivated and barren moors and mountains, particularly in Scotland, giving an endless variety of rich roseate-russet and purple hues to the distant landscape. The Thyme and Marjorum also, with their spreading clusters of bloom, make many a bank a charming combination of colour. The Buttercup, more difficult to manage, with its golden cup, tints whole fields. The blossom of the Sorrel, rising far above the grass, gives great warmth and richness to the green.

The Vine.

(Vitis)



The Ferns also are amongst those plants which collectively add wildness and richness to the forest or the heath, or, with their usual accompaniment of deer, give interest to the shadowy glen. The effect of all these must be studied both at a distance and when near at hand; the brush and colour may give the general indication, but the complete plant should be carefully copied singly and in groups for the foreground. The photographic art, in the hands of an artist who is a skilful manipulator, and has studied the process, is well calculated to assist in treasuring for the folio the near parts of a picture, as in this way we obtain not mere indications of plants, but their forms and light and shade complete; and although no foliage in motion can be taken, we procure with this valuable instrument the most faithful copies of rocks and weeds. The artist, with these studies at hand, is enabled to give with a few rapid touches their general character and form.

In our search after the various plants which are important for foregrounds, we must recollect that they grow with more luxuriance on some soils than others, flourishing spontaneously on some, whilst on others they are not to be found. Thus, on calcareous or chalky soils, which are perhaps the most productive to the botanist, will be found the Sainfoins, Thistles, Bramble, Poppies, Campanulas, &c. &c. Coltsfoot and the Trefoils are indicative of clay.

On sandy soils thrive almost all the various kinds of grass, Thrift, Purple Sandwort, Wild Thyme, Gorse, Rest Harrow. On peaty, boggy, or marshy places will be seen Reeds, Rushes, Mare's Tail, Whortleberry, Bilberry, Cranberry, &c.

THE VINE.

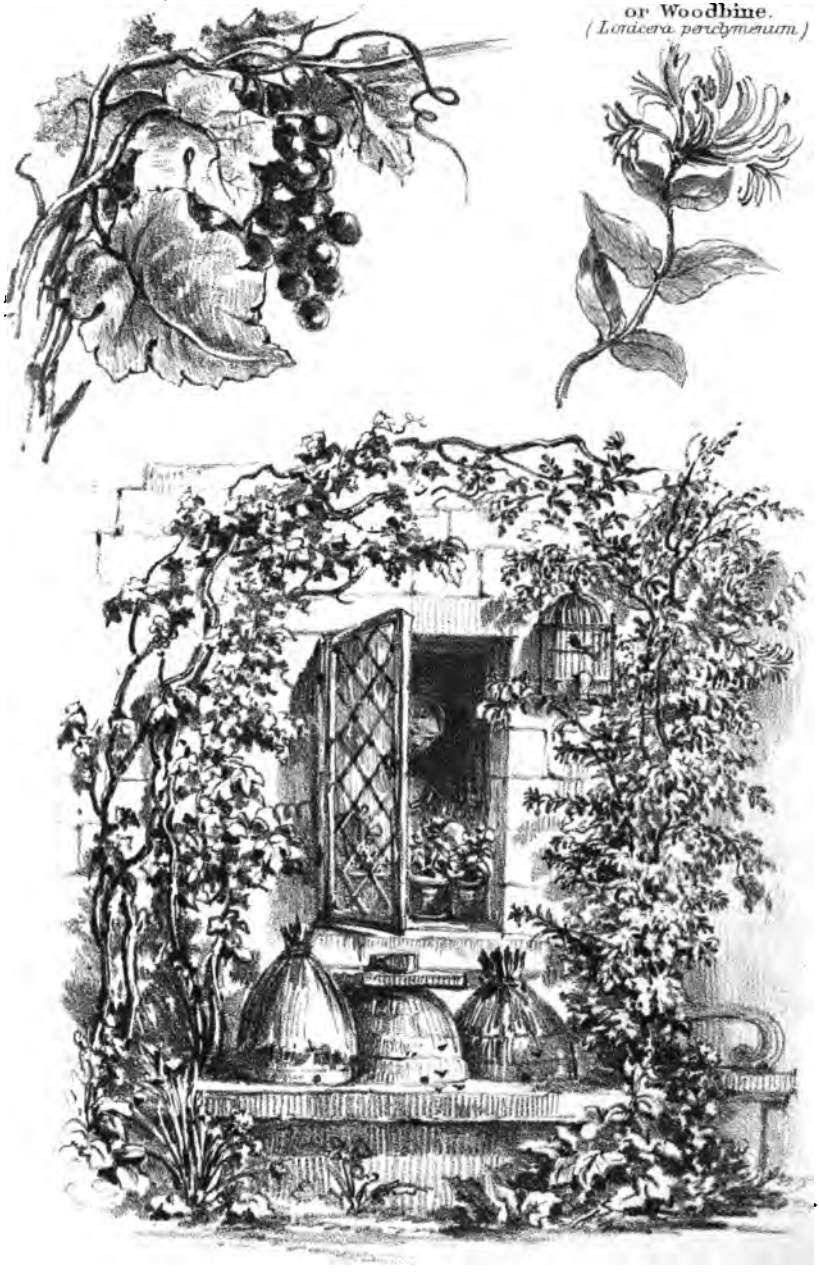
VITIS.

CLIMBING and creeping plants form an important division of foreground objects, and from being closely associated with buildings and figures, their character should be studied with attention, and the different parts more carefully delineated than would be necessary in trees or shrubs in the distance. The Vine, Ivy, Hop, Honeysuckle, and different kinds of creepers, form, when close at hand, graceful and natural frames to figures. Foremost among them all stands the Vine, with its fine leaves, rich clusters of fruit, and graceful tendrils, so useful in embellishing English scenes, ornamenting the cottage window and porch, varying the lines and the colour, and enclosing figures in the most charming manner. But it is in Italy that it is seen to the greatest advantage. There, where nature and art favour its luxuriant growth, it is really beautiful, whether hanging in graceful festoons from tree to tree, or trained on rustic trellis-work over the roads and surfaces of rocks. In such situations the charm of beautiful contrasts of colour is also added; for at intervals glimpses of the blue Mediterranean may be seen—which, with the various figures engaged in their work, will be quite sufficient to employ the artist for many a long summer day. The Gourd also is frequently trained with the Vine, and with its large yellow blossoms and fruit contributes much to the variety of colour.

On the Rhine, in Germany, and in France, the Vine being cultivated with great regularity and trained to short stakes, is not more picturesque than a Raspberry

Vine.
(Vitis)

Common Honeysuckle.
or Woodbine.
(Lonicera periclymenum.)



bush. The leaves are late in appearing, and the grapes do not change their hue until the autumn.

The branches of the Vine are contorted and irregular in the way in which they twine round any object; they also extend great lengths without much diminution in their size. To imitate the foliage, the touch should be rather angular and star-like, partaking of the Oak character, but fuller in form and warmer in colour.

COMMON HONEYSUCKLE, OR WOODBINE.

LONICERA PERICLYMENUM.

THIS well-known and sweet-scented creeper is so intimately associated with the humble cottage in all parts of the country, that it may be truly called the poor man's shrub. Its twining shoots enable it to surround the rustic porch and seat, or garden bower; and much does it ornament them with its rich-coloured and elegantly formed blossoms, which, without presenting to the painter any very conspicuous outline or connected mass of colour, add considerably to the general warmth of the hue. Artists find these rich tones very useful in preventing the colours of their figures from appearing as single spots. The Greeks in their architecture are much indebted to this flower for the form of some of the ornaments in their friezes. It is one of the first plants to put forth tufts of leaves in the spring; they are not so vivid in colour as most other buds of this season, being a quiet subdued green. The blossoms appear about midsummer; some again flower late in the autumn.

THE HOP.

HUMULUS LUPULUS.

THIS beautiful climbing-plant is common in some parts of England, and covers the hedges in the summer with its flowers, and in the autumn with its curious scaly clusters of seeds—the flowers appearing in July; the seeds are ripe about six weeks afterwards. The stem is rough, very long, and twisted round any support near it; leaves stalked, rough, three or five-lobed, and serrated. When seen in the cultivated grounds, the Hop is far more picturesque than the Vine in France, the poles being higher, and more freedom allowed in the growth of the plant, which frequently overtops the poles, and hanging down, spreads into large clusters of russet-coloured seeds. In time of picking, the hop-grounds furnish many picturesque groups and incidents; when the bines being severed from the root, are carried on the poles, two or three at once, to the spot where the busy women and children are employed picking the heads into the bins and baskets. Unfortunately for the artist the pickers are not generally rural, or even clean in their costume, but are more like the squalid vagabonds of the metropolis. Occasionally, however, one comes upon a merry gipsy-like group; the dark-eyed women, with gay handkerchiefs tied over their heads, filling with deft hands the deep bushel baskets with the fragrant blossoms; children of all ages picking away busily; even the baby of the family is present, though it most likely lies safely in its little cot, nestled in some sheltered position under the hop-poles. Then, at meal-times, when



the round iron pot is suspended from three stout poles and a roaring fire made underneath, many a picturesque sketch may be got of the hop-pickers grouped around it, seated in various attitudes, the ruddy fire lighting up their faces, bronzed by exposure to wind and sun. Foreigners, when passing through the sunny hop-gardens of Kent, are quite delighted with the animated and, to them, entirely novel scenes they catch a glimpse of as the train hurries them on. The graceful outline of waving creepers, brilliant dashes of incidental colour, curiously shaped drying-kilns, sending forth their aromatic odours, strike them as forming a wonderfully varied and beautiful picture, which may even be considered to rival their own far-famed grape vintage.

Some of the most charming carvings of the celebrated Grindling Gibbons were clusters of hops, the wood he selected, most probably lime, being exceedingly soft and suitable for such delicate tracery, and its tone reproducing the pale russet hues of the ripening blossoms. Such a garland presents an excellent study of form for the young beginner; whether gathered from the hedge or the hop-pole (where the clusters are richer, and the whole plant grows more luxuriantly), its natural position should be carefully noticed. The way in which the rough, square-shaped stem twists and turns, how the leaves are placed, the tendrils attach themselves, and the cone-like blossoms hang, should be minutely noted, and the spray placed in the same position, if possible, when arranged at home. Such study is of great value, teaching the young artist to seize the characteristics of each plant, and cultivating his powers of observation.

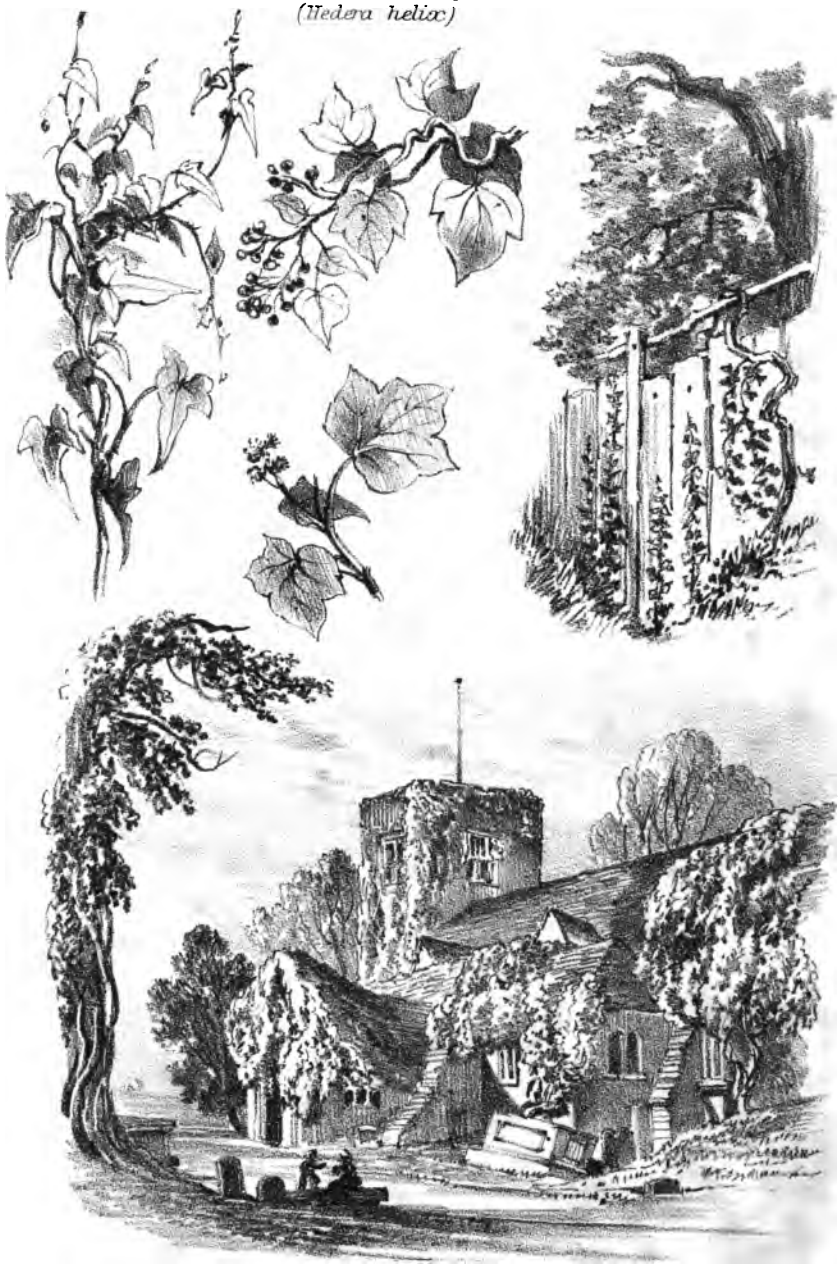
THE IVY.

HEDERA HELIX.

THIS well-known creeper is a source both of pleasure and annoyance to the artist, for though its dark-green clustering foliage adorns many a ruined tower, and covers many an unsightly wall, yet when its support is the stately Elm or graceful Ash, then all form of the trunk and lower branches is hidden in one mass of green, and thus we lose in outline what we gain in colour. The leaves of the Ivy, like those of the Vine, are remarkable for the great variety of form which they display; sometimes when near the blossom they may be seen almost like those of the Pear, also heart-shaped, angular, or hexagonal; in fact, as many as six or seven different forms may be found growing on the same plant. The Ivy-blossoms appear in October; these are followed by clusters of deep-coloured berries, and cause some variety in the mass of green, which without them is apt to become monotonous, from its great depth of tone. Objects with strong local colour often confuse the light and shade, and when in the hands of an inexperienced student, it requires some skill to represent the one without infringing upon the other.

The great repute that this favourite plant held in the eyes of those greatest of sculptors, the Greeks, has caused all variations in the form of its leaves to be carefully noted; they have been frequently cast from nature, and the firmness of their outline makes them perhaps the easiest of foliage to cast. In this simple state, devoid of the intricacies of colour, it forms an excellent

Common Ivy.
(Hedera helix)



elementary study; arranged as a wreath, as it is seen round the head of the Indian Bacchus, it is more intricate.

The Ivy is also with poets a fruitful subject of pleasurable association, and

> "Clings about the ruin'd walls
> Of cell, and chapel, and refectory,"

adding largely to the beauty of the remains, which, shrouded in its Ivy folds, we call picturesque. For what can surpass the beauty of the tendril pendent from the oriel window, and lightly defined in the ray which it excludes, or twining with graceful ease round some slender shaft, or woven amid the tracery of the florid arch, and again losing all form in the broad masses of dense foliage on the shadowed side?

It may be observed, that although Ivy, whilst clinging close to a tree or ruin, gives something of a rounded representation of the form it conceals; yet when it has mounted to the summit of its support, its character and habit undergo a material alteration. It is no longer a climbing stem with lobed leaves, but sends out erect branches of tufted foliage, and becomes a round-headed bush.

> "And monstrous Ivy stems
> Claspt the gray walls with hairy-fibred arms,
> And suckt the joining of the stones, and look'd
> A knot, beneath, of snakes—aloft, a grove."—TENNYSON.

THE CLEMATIS.

CLEMATIS VITALBA.

FOUND in nearly every hedge, the wild Clematis, or Traveller's Joy, wreathes its elegant festoons of dark green leaves and fragrant white blossoms, contrasting well with the lighter green of the foliage of other creepers. In the early part of winter, its snowy tufts of seeds are very conspicuous; and as they become soiled by wind and weather, they look like masses of cobwebs.

COMMON BRAMBLE, OR BLACKBERRY.

RUBUS FRUTICOSUS.

THE Bramble is a plant which every one recognizes at a glance, and is so common in our lanes and rustic scenes that it becomes necessary for the artist to represent it correctly; at present the study of it is much neglected. The rough and ragged growth of the plants, their thorny stems, catching hold of every thing around, and their long curved suckers, give wildness to the landscape, and may be introduced into thickets, rough uncultivated spots of ground, and hedges. While young, its stem is a pale green; but when older it becomes a deep purple, with a gray or bluish tinge, and the whole plant in autumn, with its rich and deep-coloured berries, assists us to introduce figures and incidents in the foreground. The various positions of village children, as they scramble about at different heights, filling their baskets among the

Common Bramble.

(Rubus Fruticosus)



straggling stems, give appropriate life and action to many a sketch. The Bramble may be introduced with a pleasing effect, when, thrusting its leaves and shoots through the interstices of a park paling, or over a rough wall, it diversifies the line which it is desirable to break.

It should be remembered that such straggling plants as the Bramble must always be introduced as a foreground into subjects to which it is desirable to give an air of unkempt wildness; and in many rustic bits the artist is exceedingly glad of them, for the most difficult ground that he has to deal with, is that which affords no variety or break in form or colour: a well-kept lawn for instance, with its carpet of short grass, without even a daisy to vary its monotony—an artist skilful in figures must, of necessity, turn it into a croquet ground, and place a pretty group upon it. Perhaps there is only one other occasion that perplexes a landscape artist more, and that is, the interior of some carefully preserved ruin, such as Tintern Abbey, where the grass is most closely mown, the morsels of architecture piled up at intervals and not even a Bramble to be seen. Far pleasanter would be the deserted quarry out of which the stone had been hewed, with a pure spring filling the deeper parts of the excavation, and the clear water reflecting the stones above; around the irregular margin of which, aquatic plants shoot up among the rubbish—the Bramble, the wild Clematis, or the Hop, hanging their festoons around, the Foxglove or Mallow standing sentry at the bottom. Nature, in such a case, seems to take pleasure in adorning herself, unassisted, with the loveliest charms. An autumn or winter's walk may, in such scenes, afford to the earnest student the opportunity of studying form and colour in detail, for the

leaves of the Bramble are tinted by an early frost into the most beautiful and varied tones of yellows, reds, and maroons, thus furnishing charming contrasts with the deep purple and black of the berries; it is quite worth while to cut off such a spray and draw it at leisure indoors.

RED-BERRIED BRYONY.

BRYONIA DIOICA.

EVERY one who has studied much from Nature, and by degrees has found beauty in every part, knows how difficult it is to awaken the perception of very young students to the exceeding gracefulness of the forms and lines of the simple weeds and plants which are constantly before them. Amongst the most beautiful, as well as the most common of climbing plants, are the Bryonies, with their graceful leaves and beautiful tendrils, and it is singular what a variety of curves these present to the artist if they are carefully studied from the time when the tendril or clasper is first thrust out as a gentle curve, till it gradually circles round the supporter plant, or twists in a spiral succession of curves, thus forming an elegant termination to the shoot.

The difference between the Red-berried Bryony and the Black Bryony is very great; in fact, these two elegant climbers belong to quite a different genus. The leaf of the Red-berried Bryony resembles that of the Vine, and is of a delicate green, and rather downy; the berries cling close to the stem in clusters of from four to five, turning to brilliant orange and red as autumn advances; while those of the Black Bryony hang like small bunches


Jasmine.
(Jasminum.)
Night Shade
or
Bitter Sweet
(Solanum dulcamara.)
Black Bryony.
(Tamus communis.)
Byrony.
(Bryonia Dioica.)

of green grapes, and the leaves are heart-shaped and a glossy dark green.

Although all these delicate and succulent plants are best seen in their natural position, as regards the light and other objects around them, still it requires some resolution to sit down by a dusty road side, or a breezy common, and patiently study such an apparently insignificant plant. I should advise the earnest student of Nature to cut off the branch or spray and carry it carefully home. When in your room, it should be placed in a pot or glass filled with sand and well watered: thus firmly held, you can arrange it in the window so as to take a favourable light, giving it some judiciously selected back-ground of gray or greenish-tinted paper. If possible, let the light come upon it without the intervention of glass, as the delicate tones are materially degraded by the added colour. Thus preserved, it will last many days: darkness at night joined with coolness is found to greatly assist delicate sprays and flowers in retaining their form and colour, but some flowers will persistently grow, and thus the drawing of their stamens and petals is altered; it only remains then to choose succeeding blossoms as they arrive at the proper stage.

WOODY NIGHTSHADE, OR BITTER-SWEET.

SOLANUM DULCAMARA.

EQUALLY beautiful with the last, but conveying totally different ideas to the mind, is the Nightshade. Few plants exceed this in elegance; its heart and spear-shaped leaves form festoons of a fine deep green, from which droop the graceful purple and yellow blossoms; or, later in the season, the bunch of scarlet berries contrasting well with the tint of the foliage. It flowers in July and August.

THE JASMINE.

JASMINUM.

ALTHOUGH not strictly entitled to much study as a painter's flower, there is something so elegant in a spray of this fragrant plant that it often finds a place round the cottage porch, and its dark, cool green foliage and delicate star-like flowers form an agreeable contrast to the richer tones of the Rose or Honeysuckle. It is also a favourite flower with the peasants on the coast of Genoa, and growing there in great luxuriance, is frequently placed as an ornament in the hair.

THE PASSION FLOWER.

PASSIFLORA.

To combine the study of form with that of colour, there is scarcely a more beautiful creeper than this Eastern-looking plant, now so often seen round the trellises and porches of our villas. It is perhaps rarely that the golden fruit is seen so fine and large as it was in 1869; but then the contrast of the lovely oval fruit with the starlike and singular blossom with its purple fringe, was exceedingly striking. The study of its glossy leaves, reflecting the cool gray or bluish tints of the sky, is particularly suited to teach students how to vary such deep greens; and the possession of so beautiful a creeper round the window is at once an answer to those who complain that they can find nothing to draw. If thus beautiful in a foreign land, what must it be when seen hanging in luxuriant festoons about the venerable trees of the American forests? "In this, their native soil, they are far larger than in our country, and very fragrant; and their lovely starry blossoms hang down in profusion among the branches, or clasp, by their strong tendrils, about the immense trunks of the trees. Of the most brilliant colours—blue, red, white, or purple—they contrast with their dark-green leaves, and rival the other blossoms of forests the beauty of whose floral ornaments is the greatest in the world."

This is one of those flowers that serve well as "time studies." From their very ephemeral character, they must be drawn at one sitting, as they open about eleven or twelve, and close the same evening. The anxious

pupil, however, should be forewarned that much may be done beforehand to advance the study, by sketching the whole of the branches, tendrils, and leaves, and putting in the surrounding tones, leaving sufficient space for the blossoms when they open.

It may be interesting to mention that the thread-like coloured stamens which surround the flower-like rays, and some other portions of this delicately-constructed blossom, attracted the notice of the Spaniards in their conquest of America, and, from a fancied resemblance to a crown of thorns, induced them to give it the name of Passion Flower.

THE VIRGINIAN CREEPER.

CLEMATIS VIRGINIANA.

PERHAPS no creeper has met so universal a welcome as this; and although many may exceed it in beauty of flowers and foliage in summer, not one can rival its varied and glowing tones when touched by the frost in late autumn. The colour of the leaves then ranges from the palest yellow to orange, red, scarlet, purple, and deepest maroon, and comes to a focus with clusters of purply-black berries. Perhaps the brilliant tones we see on these occasions, even in smoky London, may give us some idea of the glowing hues of the dying woods in America.

FRUIT-TREES.

FRUIT-TREES are so generally found round rustic dwellings and rural scenery, that it will be necessary in a work devoted to foreground objects to notice some of their most striking or characteristic points. Their growth is almost always tortuous or irregular; the only exception perhaps being the wild Cherry-tree, which in Switzerland and Germany frequently presents a handsome and graceful appearance: it there grows to a great height, and having a well-formed and nicely-coloured trunk, associates very agreeably with the châlets and surrounding objects: it also gives rise to many incidents in the figures with ladders, baskets, poles, &c. Far different from these are most of the Cherry-trees in our gardens, which present a distorted or swelled appearance in the trunk, about four or five feet from the ground. From this part also numerous branches divide, and generally, as the tree increases in age, bend towards the ground. This is owing to the operation of grafting, and, as it is generally performed on all fruit-trees, gives their trunks a peculiar character. We must not look, therefore, among any trained trees for beauty of form or growth. In autumn the foliage turns to rich crimson and purple tones, mixed with others that are yellow and golden, thus furnishing pleasing studies for the young student in colour.

The Pear comes next in size, but is not easily distinguished from a badly-formed Elm, and scarcely bears the character of a fruit-tree; the sprigs and branches are, however, more numerous, and are not therefore so easily

depicted. The Apple seldom rises above the cottage, but extends itself parallel with the ground. Certainly no blossom can exceed in beauty that of the Apple, from the gorgeous combination of white and carmine in some of the kinds, to the delicate blush of others. The very situation of its blossoms on the espalier, or an old wall, is peculiarly favourable to study in one's own garden. The artist's tent or umbrella can there be placed in calm security; and day after day may be devoted to the blossoms in various stages and in different lights. This secures a natural position and surrounding colour, and obviates the cruel necessity of breaking off a branch to carry indoors. The bark of most fruit-trees is rougher and darker than that of forest-trees, with the exception of the Cherry, which has a lighter and smoother skin, something like the Birch.

THE FIG.

FICUS.

It would scarcely be necessary to say much about this tree if the artist only depicted English scenes; but in the south of Europe it is very common, and attains the size of an ordinary fruit-tree; the stem sometimes exceeds a foot in diameter, and its interwoven branches frequently hang to the ground. The leaves are large and angular in their shape, slightly resembling those of the Plane; the colour of the green is dingy.

THE MULBERRY,

MORUS,

Is another tree, sometimes seen in gardens or near old mansions in England, but extremely common in the north of Italy and the southern Tyrol; it is there polled, in order to cause it to throw out vigorous shoots and green leaves within reach of those who keep silk-worms; they are then very unpicturesque, as the leaves are stripped off as fast as they grow. The leaf is as large and broad as that of the Lime; but is more of the shape of a vigorous Elm-leaf.

THE OLIVE,

OLEA,

Bears some resemblance to the Willow; the trunk is often much divided in the old tree, the branches are irregular and tortuous, and the foliage is a silvery gray green. It is not a picturesque tree, there being no great masses of light and shade in its scattered foliage; the bark is fibrous and of a warm gray colour. It is very common in the south of France and on the shores of the Mediterranean: the leaf is not unlike the Willow, although shorter; the fruit green, and about one third the length of the leaf.

THE ALOE.

ALOE.

ALTHOUGH a native of warmer climates than ours, it is thought worth while to introduce the plant into this work, as we find it frequently in Italy, and particularly on the shores of the Mediterranean. It is large and handsome, with leaves rising from the base, and having sharp pointed thorns on the extremities and sides; the stem and flower are sometimes twenty or thirty feet high, and the blossoms are of a brilliant yellow: the plant dies through the exhaustion produced by the flowering. It may be grouped with good effect with the Prickly Pear, Olive, or Fig-tree; and will form a suitable foreground for eastern subjects. When introduced into some highly cultivated garden, it is almost essential to show it in the box or pot in which it is generally kept in the hothouse; thus placed, and contrasted with the regularly trimmed Oleanders and Orange-trees, as we see it on stately Italian terraces, or in the gardens of the Tuileries, among fountains and statues, it gives variety to the scene.

Aloes &c.
(aloe)



CORN (FRUGES) AND CORN-PLANTS.

As much of our country is covered with the different kinds of Corn, and it enters into the composition of most of our rural or cultivated scenes, it becomes necessary to note some of the most striking peculiarities of its growth. Whilst young and green there is not much difference to be seen in Wheat, Barley, or Oats, all being when healthy of a deep cool green; but as they approach maturity the species are easily distinguished. Wheat is considerably the highest, and generally the most erect, the straw being stronger; the ears, when ripe, become richer and browner in colour than the straw, and bend a little downwards: it is worth while to notice, to those who are painters, that the colour of the straw of a corn-field in harvest changes from a faded green to yellow before Wheat is fit to cut. When a breeze passes over the field the inclination is increased, and more is shown of the stalk, the colour is less brown, and as the Corn is waved in portions by the gusts, it gives a varied appearance to the field. Where Corn is sheltered from the sun by trees or houses it remains green longer, and these patches can be distinctly traced, and in a badly drained field the yellowish tone in the furrows is distinctly visible. The harvest-field is even more productive of picturesque groups than the hay-field; the colours are richer and more varied; the Corn, in stocks and sheaves, possesses a more distinct form, and the rustic figures at work in their different attitudes, with the younger portion seated among the Corn on various coloured garments, sometimes on the open field, but more often under the grateful shade

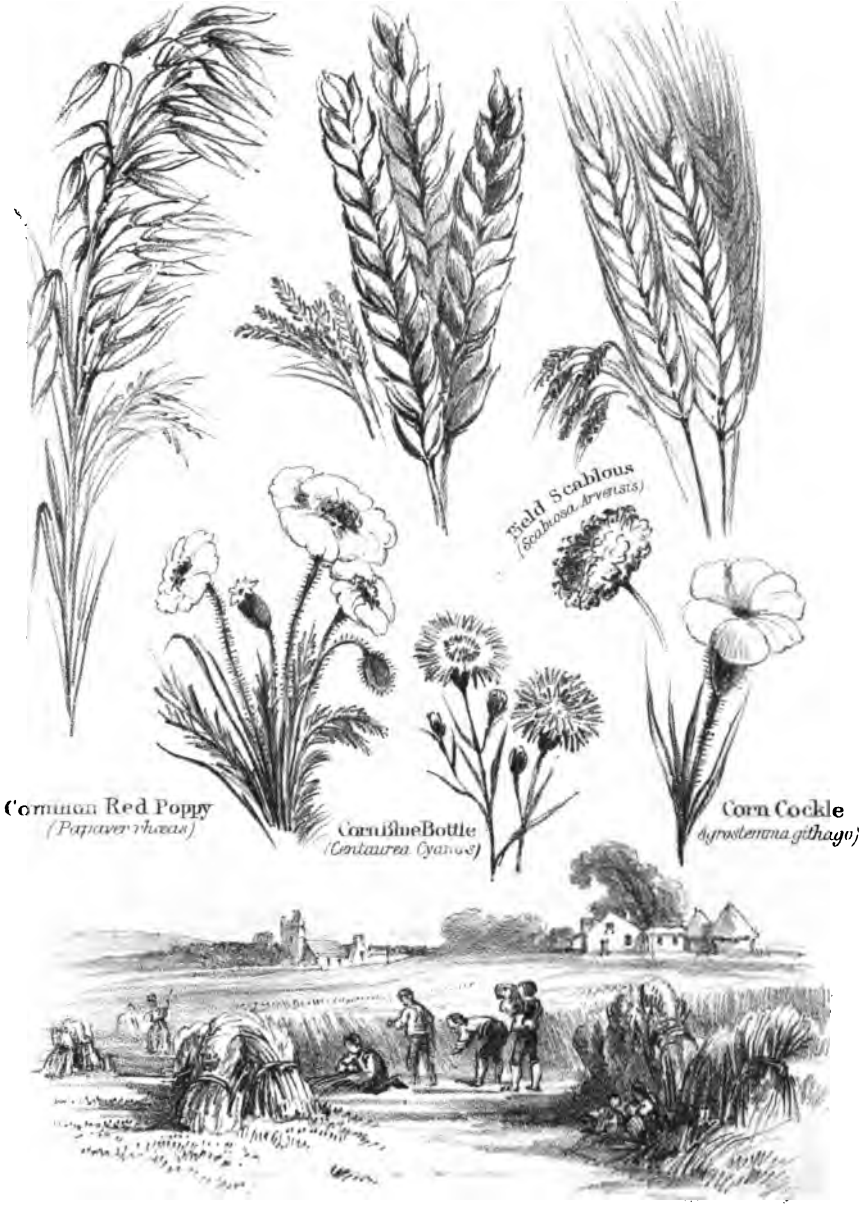
of a tall tree, add much richness to the picture. The flowers and weeds which generally associate with Corn contribute greatly to the variety of colour, although little liked by the farmer. The Corn Cockle, a fine blue or reddish purple flower, grows about two feet high, and flowers in June; the Scabious, another of the flowers which infest the Corn, is a beautiful plant growing in fields and hedge-rows, about three feet high, with a close round head of lilac or purple colour. But the Scarlet Poppy is perhaps the best known of these intruders. How often has this bright but vulgar flower been useful to the artist in repeating some strong colour in the dress of a figure, and thus prevented it from being isolated or unconnected with other hues or tints! The young artist must be cautious, however, in introducing these strong and glaring colours; for it has been well said:

> "Poppy! thy charms attract the vulgar gaze,
> And tempt the eye with meretricious blaze."

These flowers are more common in the Wheat-fields than in the other Corn; and it will be as well to notice that Barley and Oats are generally cut before Wheat. Oats are very difficult to represent in a sketch, as the grains are separated and hang loosely, and consequently do not admit of much definition. Barley is much shorter in the straw; the ear when completely ripe hangs considerably, and the awns or beards cause and require a lengthened appearance in the touch of the ears. The colour of Oats is the palest, Barley next, and Wheat is the deepest brown. Rather more formality is given to the appearance of a corn-field by the modern practice of sowing with the drill.

Corn *(fruges)* & Corn Plants.

Oats. Wheat. Barley



GRASS (GRAMEN), AND THE DISPOSITION OF TOUCHES.

As there is no plant or herb so generally diffused as Grass, it will not be surprising that artists are frequently required to give some information respecting it, a few hasty touches intended to represent it being introduced into every sketch or picture. It is very often caricatured by a continual repetition of clumps of three or four strokes radiating from one root, and these are scattered at random over the foreground of the drawing. The author would recommend that the surface of the ground upon which it grows should first be indicated, the various little hillocks correctly drawn, and those lines selected which, by leading the eye into the picture, help the perspective. Then should be noticed the blades where they relieve from the surface beyond, whether by light from dark, or the contrary. They will be found in general, straight or slightly curved lines pointing in different directions, some being more distinctly marked than others; in such the strokes will be firmer, in others they may be allowed to die away into the undefined portion. Long Grass in blossom or seed has more character, and may even be distinguishable in form, such as the Wall Barley, the spikes of which are covered with low bristles; the Fox, or Cat's Tail Grass, a green, hard, round spike, somewhat like a small Bullrush, common in meadows; the Vernal Grass, with its light downy blossom. The beautiful green hue of our meadows in spring, so delightful to the eye, is most difficult of introduction unbroken into our pictures; but as

Grass bends before the wind, or lights and shades are cast upon it, we are able to vary the tones. As the summer advances, we have the seeds with their brown or russet hues, the clover with its rich purple flowers, and the Sorrel, with its more brilliant reds, to assist in changing the colour; but it is in the hay-harvest that the artist finds the fullest exercise for his pencil; then the busy groups of figures with various implements, the carts and waggons with their teams, and the incidents which occur, give him the greatest variety.

Whilst sketching hay-fields, we should notice that the mowers like the grass to lean from them, as it is more easily cut, and also to have the light behind them. The body of the mower is much bent, and the handle of the scythe is crooked. The Grass is generally left in long narrow rows; the day following it is in small heaps; and the next day, if fine, then

> "Safe from the assault of lowering skies,
> O'er the throng'd field to stature grown,
> Complete the haycock's tawny cone."

Grass rapidly loses its vivid green by drying; but with little sun and much wind its colour is the least changed: it then becomes a dull gray or russet green, made practically with the more modest yellows, or with the addition of reds or lakes. Cox has often shown us how charmingly a hay-field on a windy day can be depicted. It is, indeed, a pleasant sight and subject for the artist, when the well-laden waggon appears at intervals passing slowly through the lanes, rustling among the overarching boughs, and leaving traces of its progress on the foliage.

The colour of hay, after it has been some time in the

Grass (*Gramen*) & the disposition of touches.





rick, becomes darker, and composed more of brownish yellows than before.

The hay-harvest begins earlier near London and in the south than in other parts of the country; but generally speaking it occurs in June and July. We may remark that at this time the May-blossom is over, but the Elder and the Dog-rose may be introduced.

In concluding these general observations on Grass, it may be as well to point out the following artistic distinction between it and young corn. Grass, when looked at close at hand, is brilliantly green, but when observed in the distance, in consequence of the surface being but little below the sight, the flowers and seed occupy the eye more than the leaves, and tints are presented varying from faded green to russet-brown. A like variation in the general colour is produced by many of the taller field-flowers usually found growing with grass. Corn, on the contrary, if examined with attention, appears less green near at hand, because of the joint effects of the reflection of the cool sky tones on the broad blades, and the brown tint of the earth seen between them; whereas in the distance it presents a vivid green, because little else than the leaves themselves are seen. When fields of Corn are thrown into ridge and furrow, the summit of the ridge will be generally the most luxuriant and greenest in colour; and in wet seasons the yellow tone of Corn in the hollows or furrows is still more to be remarked. It may be added, that all vegetation comes sooner to its natural colour by the influence of light and moderate warmth.

GRASSES AND HEDGE-PLANTS.

In this plate are to be found some of those plants and flowers which are often seen in grassy or moist places. The blades of Grass are themselves so similar in shape and size, and so monotonous in colour, that the artist gladly seizes even such diminutive plants as these to increase the variety of form, or add a spot or two of colour to the foreground. The Cuckoo-Pint hides itself in hedges and ditches, and has broad glossy leaves of some considerable size. The Hyacinth is sometimes seen in woods in such masses that it visibly affects the colour; it may thus be found frequently under the trees, giving a delicate bluish tinge to the whole scene. The Bugle and Self-Heal are found in long grass, but not in sufficient quantities to attract much notice. The Ox-Eye on the sea-shore or on dry banks, is, on the contrary, very conspicuous, and is sometimes so clustered on the surface as to appear like chalk thickly sprinkled on the ground; it does not add much to the artist's colour, but may now and then be needed with a figure, as may also the Knapweed and Campion.

THE PURPLE HEATH.

ERICA CINEREA.

How lovely the Purple Heath makes our commons and moorlands, can hardly be imagined by any one who has not seen the marvellous alteration in the beauty of the scene which takes place when the season for its blossoming arrives. Then do the hills indeed rejoice; the surrounding tones of green, olive, and gray all light up

Grasses and Hedge Plants.



as if by magic, while the golden Furze and Broom are perfectly gorgeous from contrast of colour—colour so intense and brilliant, yet so restful to the eye and so harmonious, melting as it does into the azure tones of distance or sky. Even when fading, how well do its rich orange and russet tints blend with those of the decaying Fern, forming a most unrivalled foreground for the painter. But it is in Scotland that the Heath is to be seen in its greatest beauty; there entire tracts of country, whole mountain sides, are empurpled by its fairy blossoms, which, though so delicate in outline, are hardy enough to brave the most exposed and barren situations, springing from amongst the sterile rock, and relieving with the most brilliant hues the cold gray colouring of the granite hills.

Another variety of Heath (*Erica tetralix*) loves marshy ground, and is easily distinguished by its lovely head of pale-pink waxen flowers and cross-leaved foliage. The Ling (*Calluna vulgaris*) is a hardy bushy plant, often classed with the Heaths, but not in reality belonging to them. Its purple blossoms are pale and insignificant when compared to those of *Erica cinerea*, and the effect they produce on the landscape is not so striking.

THE HAREBELL.

CAMPANULA ROTUNDIFOLIA.

Growing on all heaths and thickets may be seen the pretty Harebell, with its delicate pendent flowers, its graceful stems, and narrow leaves. It springs up amidst the Heath, the Furze, and the Fern; but is so minute, that unless close at hand, it can scarcely be introduced by the artist.

FURZE.

ULEX EUROPÆUS.

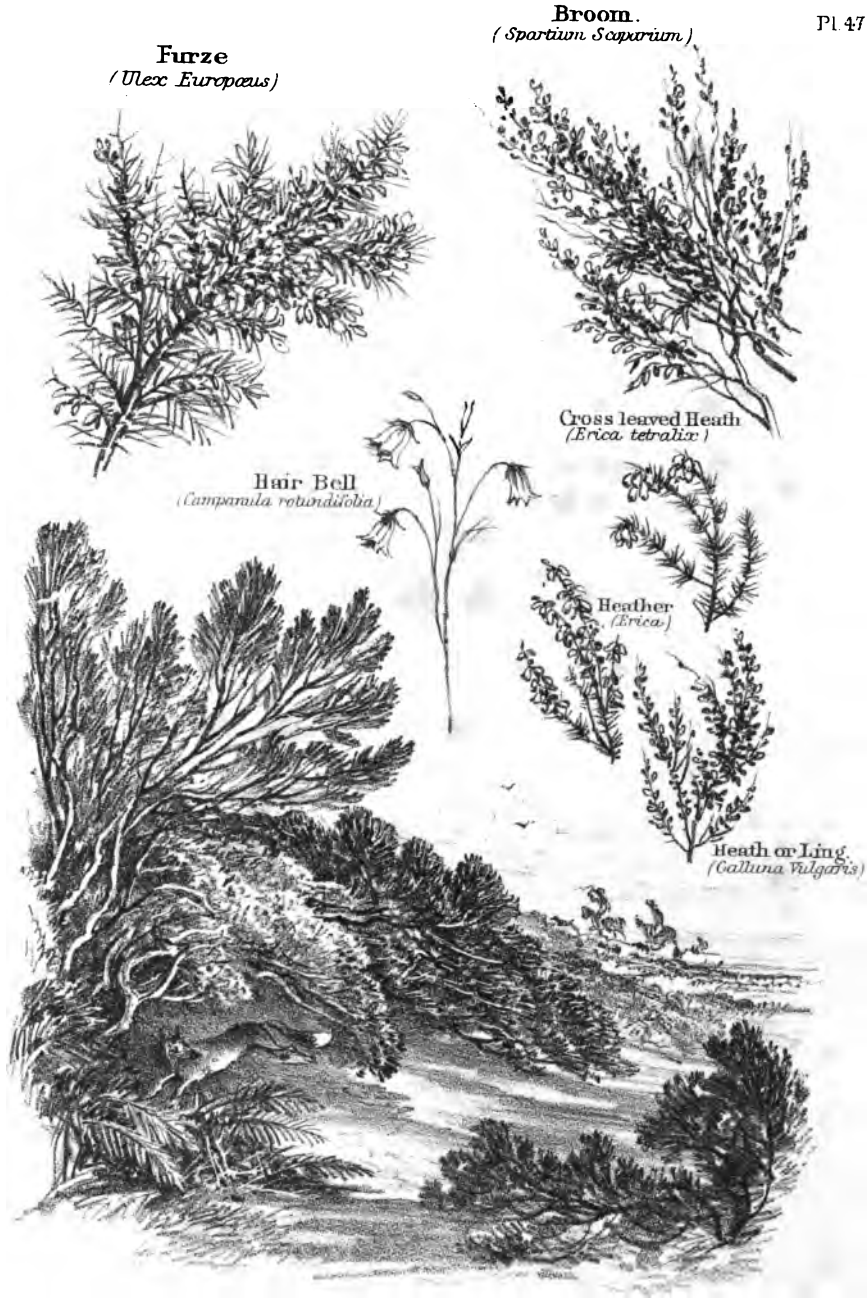
WHENEVER a common is sketched or a heath-scene painted, there must the Furze be introduced, for it covers with its golden flowers almost all such spots, and may be found in blossom nearly all the year, but especially in March and April. It is a shrub without leaves, having innumerable thorns instead. It is rarely found in the Highlands of Scotland, and appears to be quite unknown in Sweden; for Linnæus had never seen this plant until he arrived in England, when he was much struck with its beauty.

It affects the colour of the scene the most when in full bloom, and is far more intense and concentrated than the Broom: the green is less decided, being dull and gray. It is much cut for firing and covering the roofs of sheds by the poor; and this employment gives rise to many interesting groups of rustic figures, with their donkeys and carts, which relieve the monotony of a common.

BROOM.

SPARTIUM SCOPARIUM.

THIS handsome plant is abundant on most heaths and hilly ground; its flowers large, open, widely spread, and of a bright yellow, are placed along the entire length of the shoots, which, clustering thickly together, allow a breadth of warm yellow light, should it be desirable, in the foreground of commons or sandy lanes. It flowers in June, and has afterwards long pods of a dark brown colour. Height of the plant, three to four feet.


Broom.
(Spartium Scoparium)
Furze
(Ulex Europæus)
Cross leaved Heath
(Erica tetralix)
Hair Bell
(Campanula rotundifolia)
Heather
(Erica)
Heath or Ling.
(Calluna Vulgaris)

THE FERNS.

FILICES.

AMONG the most graceful and elegant plants must be reckoned the Ferns, growing so closely together that they form large masses of colour, and yet individually so beautiful that they deserve to be finished with care when near to the eye. The leaves are in most instances divided, and spring from the ground coiled up in a very curious manner.

The common Brakes, or Braken (*Pteris aquilina*), lives and thrives almost everywhere, so that it may be introduced in sketches of parks, preserves, and commons. This kind of Fern is associated in our minds with deer, as they are exceedingly fond of the shelter it affords, and with them it contributes greatly to the wildness and beauty of park and forest scenery. It grows about three feet high, coming up in June, and with the first frosts changing its bright green colour to beautifully varied shades of ochres and siennas. It frequently remains nearly entire through the winter. In sketching it, begin with the stem, then proceed to the principal spine of the fronds, and afterwards to the subdivisions.

The Male Fern (*Aspidium Filix mas*) is a large vigorous plant, growing in hedges or ditches, with the fronds around the crown of the root; these unroll themselves by degrees, and then take somewhat the form of a shuttlecock. Height about three feet.

The Lady Fern (*Athyrium Filix fœmina*) resembles the Male Fern in the manner of its growth, but, as its name would indicate, is much more elegant in form and

Male Fern.
(aspidium Filix mas)



Common Brakes.
(Pteris aquilina.)

Common Polypody
(Polypodium vulgare)

delicate in hue. The plant is tufted, the caudex of the larger varieties often, with age, acquiring some height, and elevating the circlet of fronds on a rude pedestal a few inches in length. The fronds themselves are very much divided, and display the most intricate outline. Creeping underneath sandy banks and round old tree-stumps, the hoary stemlike root of the common Polypody (*Polypodium vulgare*) throws up its dull-green hardy fronds and is one of the few Ferns that can be considered evergreen. It never attains a great size; but in winter, when all else is brown and dead, its fronds, freshened by rain or dew, give a bright appearance to the bank or decayed trunk in which it loves to locate itself. A great contrast to the foregoing is the Hart's Tongue (*Scolopendrium vulgare*), with its broad, shining, bright green leaves, which reach an immense size when growing near water, some having been gathered more than two feet long in the moat of Kenilworth Castle. It may be appropriately introduced on the shady banks of little streams, where it clings amongst the rocks, its succulent leaves often dipping into the water. Though now unfortunately not often found in England, we must not forget to mention our handsomest Fern, the Osmund Royal, or Flowering Fern (*Osmunda regalis*). In favourable—that is to say, marshy and boggy—situations, it attains the height of eight or ten feet; its roots are large and spreading, but its chief distinction is the curious fructification at the end of the fertile fronds.

COMMON MALLOW.

MALVA SYLVESTRIS.

As this is a large straggling plant, very common, and easily recognized, it is well adapted for the foreground. It grows by the roadside, on rubbish heaps, and in the meadows; the general appearance of the leaves is round, but they are divided into seven lobes. The flowers have five petals, pink in colour, with darker veins and centre, and being generally in clusters of three or four together, can be represented easily in a sketch without showing too much botanical study. The leaves are cool in colour, and the plant remains long in blossom. It flowers in June and July. Height, two to three feet.

MULLEN.

VERBASCUM.

THIS is one of the most striking and largest of our hedge-plants; its leaves somewhat resemble the Foxglove, but are more conspicuous, from their pale grayish colour and silvery down. The blossom has also a stately appearance, for it is a regularly tapering spike, rising as high as the Foxglove, and closely studded with delicate yellow flowerets, contrasted prettily with purple stamens. It sometimes, when very luxuriant, sends out its offsets with such regularity that it resembles a handsome candelabra; and had its blossoms been richer in colour, would have been much more frequently used by artists as a foreground plant.

Yellow Toad Flax.
(Linaria Vulgaris)



THE FOXGLOVE,

DIGITALIS PURPUREA,

Is generally considered by artists as one of the handsomest and most effective of wild flowers. Its tall stem, well-shaped leaves, and spike of large purple or white freckled bells, render it so striking an object that it is frequently selected to give form, or add colour, to the foreground. This showy flower is generally to be seen in hilly or rocky situations, in the skirts of woods, and amongst the bushes and fern of the heath or common. The flowers are about two inches long, and are all on the same side of the stalk; when decaying, the lower bells drop off first, leaving a few only at the top of the stalk. Should the main stem be injured, the side-shoots become more luxuriant, and form a scattered but larger cluster of flowers. Height, from three to four feet. Time of flowering, June and July.

Foxglove.
(Digitalis purpurea.)



Foxglove.
(Digitalis purpurea.)

THE MONKSHOOD.

ACONITUM NAPELLUS.

THOUGH not of much importance in this country as a foreground plant, on the Continent the wild Monkshood, with its handsome spikes of dark purply-blue flowers, takes a very prominent position. Being extremely hardy, and growing in profusion where it has once taken root, it forms large patches of dark blue on many of the Swiss Alps, and puzzles the tourist who has been accustomed to consider it as a garden flower. In the foreground of such scenes it must, however, be introduced with care, as its strong cold blue colour does not harmonize well, and is apt to look unnatural. A plant more familiar to the rambler by our English hedges, is the Canterbury Bell, the handsomest of our bell-shaped flowers, its drooping bright blue flowers often reaching an extraordinary size.

COLTSFOOT,

TUSSILAGO FARFARA,

GROWS on banks or borders of streams where there is clay, or in the dry bed of a river. The flowers appear in March, before the leaves; they are yellow, one on a stalk, and soon change into a beautiful head of long white cottony hairs. But it is the leaves which are generally drawn by the artists; they are almost as large as the Burdock, but are not nearly so long in form, and are rather heart-shaped and angular. They cluster in great numbers; and each leaf being large, they allow of great breadth, and can be distinguished by a few lines; the green is cool and fresh, and contrasts well with the warm colour of the earth, or the gray stones amongst which they often grow; the underneath side is downy. Care must be taken not to introduce the blossom and leaves in the same sketch, as the first dies before the other appears. The surface of the leaf when young forms a cup or plate; when older it becomes convex or rounded; still the general direction is parallel to the ground, and reflects the cool tones of the sky above.

FIELD-SORREL.

RUMEX ACETOSA.

ALTHOUGH small in leaf and unimportant individually, this plant affects the colour of our fields in the summer, when the rich maroon or deep-red blossoms afford the artist an opportunity of varying the breadth of green, and of showing also the advance of the seasons. The

Dock Sorrel.
(Rumex acetosa)

Reed.
(Phragmites Communis)



Coltsfoot.
(Tussilago farfara)

colour is imitated by the use of lakes or madders and burnt sienna. The Sorrel is most abundant in dry or sandy soil. The Dock Sorrel represented in the plate is a larger and more striking plant, generally preferring a moist situation. Height, two or three feet.

THE COMMON REED.

PHRAGMITES COMMUNIS.

AMONG foreground plants scarcely one is more beautiful for colour and form than the reed. From its innumerable quantities, it affects, and, in fact, indicates the character of the landscape; and, waving afar, its purple feather tells of the hidden swamp or pool where many a wild duck or teal may be shot from a punt concealed in its midst. In the lowlands of Cambridgeshire and Lincolnshire, the Reed still covers patches of immense extent, and constitutes the crop of the soil, being carefully harvested and even exported into the adjoining counties for the various uses to which its culms are applied. An immense number of aquatic birds find a home among these Reeds; and sheltered there may be found the rare bearded titmouse, with many of our more common birds. Amongst those of our artists who have not disdained to study and paint with care this common plant, are Landseer, Ausdell, and Herring; as the appropriate foreground plant, how beautifully is it drawn in the "Sanctuary" by Landseer, where the tired stag, after swimming the lake to avoid his pursuers, startles from the reeds and rushes the wild ducks that have already settled for the night.

THE COMFREY.

SYMPHYTUM OFFICINALE.

THIS plant is common in watery places and ditches, and being large is well suited for foregrounds. The flowers are yellowish-white or purplish in colour, and are in two separated bunches. The leaves are rough, wrinkled, running down the stem, and waved at the edges; those only from the root have stalks. It grows two or three feet high; remains in flower all the summer.

BROOK-LIME.

VERONICA BECCABUNGA.

THIS little plant is found along with water-cresses and similar plants in running streams; it blossoms in June and July, and becomes then very conspicuous with its pretty blue star-like flowers.

WATER FIGWORT.

SCROPHULARIA AQUATICA.

THIS is a very common plant, growing by the side of ditches and river banks; it is about two feet high, and is chiefly to be known by its square stem. The colour is a dull cool green.

Comfrey.
(Symphytum officinale.)

Water Fig Wort.
(Scrophularia aquatica.)



Brook Lime
(Veronica beccabunga.)

Hemlock.
(Conium máculatum.)



THE BULRUSH.

JUNCUS PALUSTRIS.

THIS common and easily distinguished water-plant cannot occur too frequently for the artist, who finds it a very characteristic accompaniment of water, whether on the shores of a lake, the banks of a river, or in a muddy pool. Its height, and its rich brown clubbed spike of flowers and hairs make it very conspicuous; the leaves are long and narrow, and all grow from the same root. It flowers in August, and remains long unbroken by the winter wind. Its height in general may be five or six feet; but the reflection of it in clear water makes it appear of much more importance. It may be as well to remind young students that the reflection of any object should not be confused in their mind with the shadow: they are quite distinct. Thus the reflection of these rushes will be merely an inverted representation of them, whilst on a sunny day the projected or cast shadow may be distinctly traced on the surface of the water (unless it be very clear) in a contrary direction to the sun, but will be more easily distinguished when the pool is muddy.

THE HEMLOCK.

CONIUM MACULATUM.

THIS and several other umbelliferous plants are common in England, rising high above their neighbours in the hedges and ditches; their blossoms have a greenish or grayish tone rather than the beautiful lemon-yellow of

the Meadow-Sweet; they are also more compact and regular in their form, and when in seed are not unlike a miniature umbrella; their stalks and foliage are straggling, and not easy to group: it will be sufficient if the pupil takes a few of the leading forms for his more careful study.

MEADOW-SWEET.

SPIRÆA ULMARIA.

THIS effective foreground plant is found abundantly by the ditch, the borders of meadows, or the river's side. The stem is upright, leafy, and bears at the top a thick branched head of cream or lemon-tinted flowers, which cluster so closely together, that they permit the artist to give the general tone with truth, and they harmonize admirably with the warm Cuyp-like sunsets sometimes seen over our English meadows. Their colours recall the delicate and varied yellows which then surround the sun; and the associations connected with this plant speak of calmness and repose. Height, three to four feet. Flowers in June and July.

BRANCHED BUR-REED.

SPARGANIUM RAMOSUM.

THIS is a plant which delights in shallow streams or ditches, and though not perhaps of sufficient importance to merit much attention, is useful in varying the foreground of such scenes. The stem is round and branched. The root-leaves are very long, sword-shaped, and rather hollow. The flowers are collected in several distinct round heads. Height about twelve or eighteen inches. Flowers in July.

Meadow Sweet.
(Spirea Ulmaria)

Dog Rose.
(Rosa Canina)



Branched Burreed.
(Sparganium ramosum.)

THE DOG-ROSE.

ROSA CANINA.

THE Dog-rose or Wild-rose is common in every hedge and in every thicket, bringing out its abundant large whitish or pink flowers in June; a fit successor to the beautiful Hawthorn, and in the winter accompanying the red haws of the latter withits fleshy red fruit, known by the name of 'hips.'

What a fund of subject for study is to be found in a branch of Wild-rose! what perfection of form, what beauty of colour! First, the glossy, purply-toned stem, thickly set with crimson thorns; then the leaves, so finely serrated, of varied tints, from dark green to the bright tender hue of the tapering shoot; and the blossoms—can any thing be more exquisite than the outline of the rosy buds, or the delicately veined, newly opened rose? Nor, when the last petal falls, can the beauty of the Rose-bush be said to be over, for then the scarlet hips ripen, vying in brilliancy with any other berry of the wood; and those most curious productions, called by country people Robins' Cushions, appear, looking like tufts of crimson moss. The Rose in the illustration is the variety often found beside water. It trails along the ground, never attaining the size of the Hedge-rose, and is easily distinguished by the purply colour of its stems and the whiteness of its blossoms.

THE YELLOW IRIS.

IRIS PSEUDACORUS.

THIS brilliant flower, sometimes called the Flag, rising up among the reeds and rushes of our rivulets and ponds, renders their margins some of the gayest spots England can show, contrasting as it does most charmingly with the varied tones of the numerous handsome water-plants that haunt such localities. Another variety of Flag, perhaps better known, is a fine purply blue, flecked with white, and grows exceedingly well in our gardens; this is the Fleur-de-lis, adopted as the emblem of France.

GREAT HAIRY WILLOW-HERB.

EPILOBIUM HIRSUTUM.

THIS water-plant is so frequently found on river-banks or ditches, that it requires mention; it bears large pink flowers, and when these fade, the long seed-vessels split into four, and when in the foreground become visible to the artist. The flowers are upright spikes of rose or madder-colour. Flowers in July and August. Whilst speaking of water-plants, we may notice the different Persicaria as sufficiently important, when in bloom, to affect the colour of the portion of the picture nearest to the eye.

COMMON RUSH.

JUNCUS CONGLOMERATUS.

RUSHES are generally without leaves, and grow in clumps of round, pithy, smooth stems, and their flowers are in

Yellow Iris.
(Iris Pseudacorus.)

Rush. Pl.55.
(Juncus conglomeratus)



Teasel.
(Dipsacus Sylvestris)

Greater Bindweed.
(Convolvulus Sepium.)

Pl.56.



THE WHITE WATER-LILY.

NYMPHÆA ALBA.

Of the many lovely flowers which grow in the water, this is universally allowed to be the most beautiful; and the size of its cup-like blossom, with its broad dark-green leaves, cause it to be frequently chosen by the artist to give interest and beauty to some shadowy pool, over which droops the Weeping Willow. It is said to delight in the shadow of the foliage which hangs over the water, and it certainly does more for the artist when it is clustered in groups in such nooks, relieved by the shadows and its dark glossy leaves, than when it is thoughtlessly scattered over the whole surface of the water.

THE YELLOW WATER-LILY.

NUPHAR LUTEA.

This is neither so large nor so beautiful as the last; but yet is a fine flower, and contrasts well with it when they are growing together, as they frequently do. The blossom rises sometimes higher from the water. These Lilies do not open before seven or eight in the morning, and close about four in the afternoon; they then droop and even dip beneath the surface. They blossom in July.

The Brent is an excellent little stream for the study of water-plants. The student should commence at Hanwell, and follow the banks of the stream to Greenford.

Water Lily.
(Nymphæa alba.)

Yellow Water Lily.
(Nuphar lutea.)





THE GREAT WATER-PLANTAIN.

ALISMA PLANTAGO.

THIS is a plant that is seen on almost every stream. It bears its large-ribbed, pointed leaves upon long, upright stalks rising from its root under the water. The flowers are pink on the upper part of the long stalk, and are placed in whirls.

LOOSESTRIFE.

LYSIMACHIA.

AMONGST the most showy of our water-plants are the Loosestrifes, both purple and yellow. In the month of July they may be found in great profusion along the banks of the Thames. Indeed, such is the variety of handsome flowers at this season, that the artist can but select a few of the most prominent, and not attempt to represent all of them individually.

THE FORGET-ME-NOT.

MYOSOTIS PALUSTRIS.

THIS lovely little flower has so many pleasing and poetical associations, that it is not likely to pass unnoticed. It grows very abundantly on almost every pool and stream, visibly affecting the colour with its pale blue tint; but it also demands, from its associations, a careful and separate study indoors.

THE FLOWERING RUSH.

BUTOMUS UMBELLATUS.

THIS beautiful plant is not uncommon in our ditches and ponds, and its fine cluster of large pink flowers standing up among the narrow sword-shaped leaves is very conspicuous; it forms a fine contrast to its neighbours, the yellow Flags and Water-lilies, and is sometimes called the Pride of the Thames.

WATER ARROWHEAD.

SAGITTARIA SAGITTIFOLIA.

A COMMON plant, easily distinguished by its arrow-shaped leaves, is abundant in most hedges and streams; it sometimes grows two or three feet above the water; but in general the leaves lie in large masses on the surface of the stream. Its white flowers bloom in July and August.

Flowering Rush.
(Butomus umbellatus)

Great Water Plantain.
(Alisma plantago)







Greater Water Plantain.
(Alisma Plantago)

Water Arrow Head.
(Sagittaria Sagittifolia.)

THE THISTLE.—NETTLE.

CARDUUS NUTANS—URTICA DIOICA.

These common weeds must not be left entirely unnoticed, although their forms and colour are not very conspicuous; they are seen, perhaps too often, in rambles for objects of study, and are not likely to detain young pupils long; nevertheless an artist, when painting some neglected overgrown garden or deserted village, will find it necessary to know their form and character. The blossom of the Common Thistle has a fine vase-like shape and bright purple colour, that of the Milk Thistle is on separated stalks, each producing a downy group of seeds; they are about two or three feet high. The latter plant is more of a whitish-green colour than the former. The stalks of the Nettle remain long standing after the leaves have perished; they form, with their light gray colour, an agreeable relief to the flat broad leaves of Coltsfoot or other plants on the side of streams or hedges.

BUTCHER'S BROOM.

RUSCUS ACULEATUS.

This is a low shrubby plant, with prickly rigid leaves, rising to about the height of the knee; it is thence called Knee-holly. It is chiefly remarkable for the position of its small green flowers, growing in the centre of the leaves, and for the bright scarlet berries, which remain attached to the plant all the winter, and give it a very ornamental appearance.

THE BURDOCK.

ARCTIUM LAPPA.

FROM its size, marked character, and general distribution over the country, the Burdock is particularly useful to the artist, and forms one of his boldest and simplest foregrounds. The student, however, must not multiply the complete plant in his sketch. One in bloom will be sufficient, with a few leaves of lower growth. These root-leaves indeed, from their great size, constitute the most striking character of the Dock. When sketching in the open air is unattainable, one of the plants may be carefully placed in a pot, and this, from the variety of position in the heart-shaped leaves, the shadows cast by one leaf upon another, and the foreshortening necessary, will form a good subject of study. It is well to remark that the introduction of all these plants into the foreground of pictures must be quite easy and natural. Some kind of confusion may be allowed in objects which are thrown or are growing accidentally together, but breadth and simplicity must be observed, that the eye may not be disturbed by too many forms of the same size and distance from the spectator. The colour of the leaves is a cool green, little affected by autumn; but the dull purple flowers, and afterwards the balls of seed, though small compared to the foliage, slightly vary the general tint. The form of the plant is pyramidal, and the height about three feet. · Flowers all summer.

Burdock.
(Arctium lappa)



THE PRIMROSE.

PRIMULA VULGARIS.

THE common Primrose is the early blooming flower of spring, and where is the meadow or the green land of England which it does not haunt? Its name, derived from the word *primus*, the first, happily expresses one of its charms.

The clustering groups of this flower allow it to be represented in lanes, woods, or on hedge banks, or children may be introduced filling their baskets, and it thus affords us an opportunity of giving yellow light in great masses, often a valuable thing in the foreground.

This plant has lately become as much a favourite with artists as it has always been with our poets, and we rarely see a water-colour exhibition without a careful and powerful representation of it on the walls.

Clare, with his artistic feeling, deserves quoting here:

> "Welcome, pale Primrose! starting up between
> Dead matted leaves of Ash and Oak, that strew
> The every lawn, the wood, and spinney through,
> 'Mid creeping Moss and Ivy's darker green.
> How much thy presence beautifies the ground!
> How sweet thy modest, unaffected pride
> Glows on the sunny bank and wood's warm side!"

This short quotation will serve to show that it is one of the most useful plants to mark the early spring. It may be introduced before the leaves are on the trees in March or April.

COMMON DANDELION.

LEONTODON TARAXACUM.

It would appear scarcely necessary to draw or describe this well known plant, as it is seen almost everywhere and at all times; yet it will be useful to know that the flowers are not to be found open except at a particular time of the day, it opens at seven in the morning and closes at five in the afternoon. Its feathery ball of seeds gives it ultimately a very distinct character.

THE GREATER PLANTAIN.

PLANTAGO MAJOR.

Though smaller than the Dock, this weed is also useful in varying the form and tint of the road-side, or in assisting to destroy the unpicturesque formality of pasture grounds. The leaves are deeply marked with seven ribs; they all rise from the root, and the spikes of green or brown flower spring from the centre.

THE GREAT WATER-DOCK.

RUMEX HYDROLAPATHUM.

A fine large plant growing on the banks of rivers, and having a very different appearance to the Burdock, being more like the Horse-radish; it bears clusters of flowers unmixed with leaves.

Primrose.
(Primula Vulgaris)



Buttercup.
(Ranunculus bulbosus)





Greater Plantain.
(Plantago Major)



Dandelion.
(Leontodon taraxacum)



Great Water Dock.
(Rumex hydrolapathum)

THE BUTTERCUP.

RANUNCULUS BULBOSUS.

THIS small plant, but great favourite of the children, seen every where, and sometimes covering whole meadows in May and June, is too minute individually to be much introduced into foregrounds, but its rich and golden colour, when seen upon the breadth of the meadow, must be considered as most important in influencing the general tone.

It appears to be less affected by a dry season than Grass, which is sometimes burnt up and browned, whilst the Buttercup becomes more prominent. Height, from six to eighteen inches.

Another variety of the Crowfoot, called the Water Ranunculus (*Ranunculus aquatalis*), is much more effective as a foreground plant, from its larger blossom and round lobe-shaped leaves; it is found on most of our pools and streams, and occasionally in moist places where water is not visible.

Another kind is very plentiful in our lakes, rivers, and ditches; its white flowers forming beautiful patches upon the water during the early part of summer. As artists are often in need of white to introduce into the foreground of pictures, and as these blossoms sometimes cluster in large masses, we should not consider them as beneath the notice of the eye or the use of the pencil.

THE HORNED POPPY.

GLAUCIUM LUTEUM.

THE most careless rambler on the sea-beach would notice this plant. Its large rich yellow flowers, with the peculiar long horn-like pod, and the fine massive foliage rising out of the shingle, give a good opportunity of varying the monotonous tint of such a shore. The root-leaves somewhat resemble the Acanthus of Grecian Architecture. The general outline of the plant is bold but not ungraceful, and it sometimes reaches two feet in height. The colour of the foliage is of a bluish green. It flowers in July and August.

HERB ROBERT.

GERANIUM ROBERTIANUM.

SIDE by side with the last-named plant, and like it in the vanguard of vegetation, the student will at times meet with the Herb Robert, one of our wild Geraniums. The delicate character of its bright green foliage veined with red, and its elegant pink blossoms, make it contrast well with the stately yellow-horned Poppy. This plant is also frequent in hedges, and flowers all the summer months.

STONECROP.

SEDUM ACRE.

ALTHOUGH apparently so insignificant in blossom and size, the various kinds of Stonecrop become of great importance to the artist when studying home subjects, growing, as they so often do, on the barren wall or cottage roof, and breaking the otherwise straight formality of the outline, while the patches of brilliant yellow blossoms afford an agreeable contrast to the reds and grays of the buildings.

So it is in many other instances, and the young student soon discovers that some plants and flowers possess for the eye of the painter a far greater value than for the casual observer, this difference being caused, not of course by their size, but by their innumerable quantities affecting, and sometimes altering, the colour of his picture. Take the most minute herb for instance, Grass; what are a few blades of Grass? their form and colour, when sparsely scattered over the soil, have no effect on the eye; but group them close together, as in a meadow, or on an Alp, and what an entirely different idea do they give, changing a barren rock or hill-side into a verdant plain. So it is also with many of the flowers one sees in such profusion in Switzerland, the lovely blue Gentians and pale lilac Autumn Crocuses, and, humbler still, the Sedums which grow and cling to the rocks with their varied and brilliant colours, and give a local sentiment and charm to the most barren solitude.

INTRODUCTION

TO

QUESTIONS ON FOLIAGE AND FOREGROUND DRAWING.

DRAWING being now admitted an important part of education in public as well as private schools, it becomes an anxious question with those who have to teach it, how to make the best use of the time that other duties, considered more essential, will permit, or the taste and inclination of the pupil will give to its pursuit. Long experience has convinced the Author that the study will never be allowed that portion of time which is considered by a well-qualified teacher as necessary to thoroughly train either the eye or hand; and that even though all may be compelled to learn drawing during a few terms, and practice an hour or two each week, very few will really bend their thought to the study, unless their minds are opened to its importance, and it becomes connected with real Nature: Art in the abstract being far too abstruse, and taking far too much study, to engage the attention of the young and vigorous, when put in competition, as it generally is, with athletic sports.

To make it a *bonâ fide* study—one that the pupil engages in earnestly and uses all his powers to excel in—we must teach him to observe Nature carefully and to have the desire to imitate it correctly. The training and the method used will then become interesting.

Now the Author has found nothing so effective in creating a taste for Drawing, or a wish to imitate, as placing real objects or parts of Nature before his pupils; then with a few simple strokes and observations, giving a general representation. The quickest pupils follow, while others have a spirit of emulation excited by seeing their companions succeeding in their endeavours. Thus a connexion is made between the reality and the symbol, and gradually the pupil learns to disdain the mere copying of another's thoughts or expressions, and either invents a style for himself, or, recurring to the previous training he has thought so dry and uninteresting, brings it into use to express his own ideas of what he observes.

The first consideration is, to teach the pupil to observe *correctly;* for it is not too much to say that all young people, whether educated or not, observe with a vagueness and indifference that would be quite astonishing were it not continually brought before us by the loose and incorrect way in which people describe what they have seen. Faraday, who possessed exceeding quickness and correctness of observation, said, "Above all things I like truth—truth in observation, and clear and unbiassed truth in description."

To cultivate these important qualities, it is necessary to have different examinations. One takes place at Rugby when the work of the year is exhibited and the rewards are to be determined. The pupils are then all assembled, and draw from something real or solid about the room—no copying or assistance being allowed. As the time is limited, the knowledge of the principles of Art and dexterity of handling are thus seen. These are called "time drawings."

The second kind of examination consists of a series of

questions on the art of Drawing; and this is, of course, elementary or advanced, according to the class to be examined. In some cases it may be on the principles of Perspective; in others, on Light and Shade; in more advanced, it may be on Colouring. To assist the pupils in all these studies, various books or works have been previously named, to which he can refer before he either writes or says his answer. Of course the Examiner's questions are limited; and as the time is short, so are the questions, and the answers must be equally brief. Now, as no master can examine his own class, and it is perhaps difficult to find masters in Art sufficiently free from certain scholastic prejudices to examine the pupils of another school, it has been the custom at Rugby to request the assistance of the Head Master and one or two of the others who happen to be particularly well qualified to undertake this duty; and it is in order to save much valuable time that in this edition of "Foliage and Foregrounds" a few Questions have been added in divisions, in order to insure not only careful study of the Plates, but also the reading of the descriptions attached to them. But in no case does the Author consider that this or any of his books supplies the place of the teacher, or supersedes the necessity of practical work. As the subject of "Foliage and Foregrounds" is entirely elementary, so the Questions will be found to be extremely simple, and suited to the capacity of even the most juvenile pupil.

QUESTIONS.

On the Introduction and Elementary Practice.

NO.

1. What is meant by the Foreground ?
2. What position does it occupy in the picture ?
3. How do artists generally view plants ?
4. Where is the character of a tree most distinctly seen ?
5. Name the most lofty English trees.
6. Name the most spreading trees.
7. How do you gain freedom and facility of hand ?
8. Indicate the elementary lines upon which all touches for foliage are founded.
9. What is the outline of foliage supposed to represent ?
10. What trees have curved or rounded foliage ?
11. What trees have angular or jagged foliage ?
12. What trees have strikingly different foliage from others ?
13. Should the eye be directed to the light or shadow of foliage ?
14. Describe the practice necessary for clearness and transparency in shading.
15. How is the character of trees rendered in the extreme distance ?

On the Oak, Ash, and Elm.

NO.

1. Which is considered the noblest English tree ?
2. How is the vigorous character of the Oak shown ?
3. Is the Oak a spreading or a high tree ?

NO.

4. What is it that affects the character of a spreading tree, and makes it grow tall instead ?
5. What is the general form and colour of an Oak leaf ?
6. What is it that particularly distinguishes the Ash ?
7. Is the foliage separated or in masses ?
8. Is the leaf of the Ash curved or angular ?
9. Why is the foliage of the Ash used for first practice ?
10. How does the Elm rank for height, among our English trees ?
11. Is there any remarkable difference in a full-grown Elm and a young tree ?
12. Is the foliage of the Elm a dull or bright green ?
13. Describe the Wych Elm.

On the Beech, Lime, and Birch.

NO.

1. Describe the characteristics of the Beech.
2. Is it considered a picturesque tree ?
3. What colour and appearance has the trunk ?
4. Is the shade of the Beech dense ?
5. Describe the Lime.
6. What distinguishes the blossoms ?
7. Has the trunk any peculiarities ?
8. What is the Birch sometimes called ?
9. Are there two kinds ?
10. Describe the foliage.

On the Walnut, Sycamore, and Plane.

NO.

1. Describe the general appearance of the Walnut.
2. What tree does it resemble in its branches ?
3. Is it an English tree ?
4. What colour are its leaves ? Shape of its fruit ?
5. Is the Sycamore a fine tree ?

NO.

6. What shape are its leaves ?
7. Describe its blossom and seed.
8. Where is the Plane much planted ?
9. What peculiarity has the bark ?
10. What difference is there between the Sycamore and Plane in foliage and fruit or seeds ?

On the Sweet or Spanish Chestnut, Horse Chestnut, and Poplar.

NO.

1. What is the general appearance of the Spanish Chestnut ?
2. Where is it seen to the greatest advantage ?
3. Is the foliage remarkable ?
4. What is the trunk noticeable for ?
5. Is the Horse Chestnut formal or picturesque ?
6. What colour does the foliage take in autumn ?
7. When do the blossoms appear ?
8. Where does it form a fine avenue ?
9. Describe the general appearance of the Lombardy Poplar.
10. What is supposed to be its chief beauty ?
11. What is the shape of the leaves ; and how is the appearance of the foliage best imitated ?

On the Aspen or Trembling Poplar, Abele, and Black Poplar.

NO.

1. Describe the difference between the Aspen and the Lombardy Poplar.
2. What is the peculiar character of the foliage ?
3. What is the colour of the leaves and bark ?
4. Why is the Abele sometimes called the White Poplar ?
5. Describe the Black Poplar.

NO.

6. When do the catkins appear, and what colour are they?
7. What do you consider catkins are?

On the White Willow, Weeping Willow, and Osier.

NO.

1. Why is this Willow called *Salix alba*?
2. In what form is this Willow generally seen in England?
3. What is meant by Pollard?
4. Mention the trees that in general opinion will best bear being made into pollards.
5. What is the shape and colour of the foliage of the White Willow?
6. Why is the Weeping Willow so called?
7. Where is it supposed to come from?
8. In what form is the Osier generally seen?
9. What is the colour of its foliage?
10. What the general direction of the touch for its leaves?
11. Is it used in any manufacture?

On the Hazel, Black Alder, and Maple.

NO.

1. What is the Hazel-tree commonly called?
2. When grown as underwood, what is it called?
3. Is the wood used for any important purpose?
4. At what time do the catkins of the Hazel appear?
5. Where is the Alder seen to most advantage?
6. Why is it often called Black Alder?
7. What other leaf does the Alder resemble?
8. What peculiarity is there observable in the catkins of the Alder?
9. In what form is the Maple generally seen in this country?

NO.

10. Is there any thing to observe about the branches and shoots?
11. In what other countries is the Maple of far more importance?

On the Hawthorn and Blackthorn, or Sloe-tree.

NO.

1. By what other name is the Thorn known in common?
2. In what form is the Thorn most seen?
3. Is the foliage to be imitated by a convex or concave touch?
4. How is the fruit of the Thorn named; and, when ripe, what colour is it?
5. What other name has the Blackthorn?
6. Is it a tree or shrub?
7. Do its leaves or flowers appear first?

On the Stone Pine, Scotch Fir, and Spruce Fir.

NO.

1. Of what country is the Stone Pine a characteristic feature?
2. What is the general form of the tree?
3. What kind of Pine is indigenous to this country?
4. Where is the Scotch Fir seen to the greatest advantage?
5. How does the foliage grow?
6. What colour is the foliage?
7. What colour is the trunk?
8. How are the cones placed?
9. What tree makes a pleasing contrast with the Pine?
10. What form is descriptive of the Spruce Fir?
11. How do the branches grow?

On the Cypress, Cedar, Larch, and Yew.

NO.

1. What other tree does the Cypress most resemble in general shape ?
2. What are the chief differences to be observed ?
3. Is it common in this country ; or where is it most found ?
4. What kind of foliage has it ?
5. What general tone is the colour ?
6. How would you describe the Cedar ?
7. What is there remarkable in its branches and foliage ?
8. How are the cones placed ?
9. What colour are they ?
10. What shape is the Larch ?
11. Is there any great difference between the branches, the sprays, and the foliage of the Larch and other Fir-trees ?
12. Is the Larch indigenous to this country ?
13. What other tree is the Yew like ?
14. Where is it generally found ?
15. How does the trunk grow ?

On the Elder, Mountain Ash, and Palm.

NO.

1. Where is the Elder generally found ?
2. When do the blossoms appear ?
3. What colour are they ?
4. What is the colour of the fruit ?
5. What colour is the foliage ?
6. What other name has the Mountain Ash ?
7. What colour is the fruit ; and when does it appear ?
8. In what countries is the Palm best studied ?
9. Describe the way in which the leaves grow.

On the Holly and the Box.

NO.

1. How do you distinguish the Holly ?
2. What is characteristic of the Holly ?
3. What colour is the foliage ?
4. Is the Box more seen as a shrub or tree ?
5. Is the wood used for any particular art ?

On the Introduction to Foreground Plants.

NO.

1. What qualities are essential in plants, to make them effective in the foreground ?
2. When seen in large quantities, what plants or flowers most affect the landscape ?
3. What class of plants is particularly associated with forests or heaths ?
4. What should we bear in mind when we introduce plants conspicuously in the foreground ?

On the Vine, Honeysuckle, and Hop.

NO.

1. In what class of plants do artists place the Vine, Honeysuckle, and Hop ?
2. Where is the Vine seen to the greatest advantage ?
3. What plants serve as good contrasts of colour to the grape ?
4. In what countries are vineyards least suited for pictures ?
5. How do the branches of the Vine grow ?
6. What other foliage does that of the Vine somewhat resemble ?
7. By what other name is the Honeysuckle known ?
8. Why do artists find it useful to study the Honeysuckle ?

NO.

9. Was this flower known or used by the ancients?
10. At what time of the year do its leaves and blossoms appear?
11. What is the general colour of the foliage?
12. Is the Hop found wild?
13. At what time of the year are the flowers picked?
14. Does it furnish much incident to the artist?
15. Are its clusters copied as an ornament?

On the Ivy, Bramble, Bryony, and Nightshade.

NO.

1. When is the Ivy useful, and when objected to by the artist?
2. Describe the shape of its foliage.
3. What colour are its leaves?
4. If its foliage does not change in colour, or fall, by what name would you call the plant?
5. When do its blossoms appear?
6. What is meant by local colour?
7. What is the Bramble also called?
8. Describe the general appearance of the plant.
9. When does the fruit appear?
10. What are the Bryonies conspicuous for?
11. What colour are the berries?
12. Describe the Nightshade, its foliage, blossoms, and berries.

On the Jasmine, Virginian Creeper, and Passion Flower.

NO.

1. Is the Jasmine a wild or cultivated plant; and where generally found?
2. Is the Virginian Creeper indigenous, or naturalized?

NO.

3. What time of the year does the foliage change, and into what colours?
4. What is it that causes the Passion Flower to be so beautiful an object to study?
5. What colour is the fruit, when ripe?
6. Where does it come from?

On Fruit Trees.

NO.

1. How are Fruit-trees distinguished from Forest-trees?
2. What kind of Fruit-tree is sometimes important for its size and grace, and where?
3. Describe the general appearance of the Pear and Apple.
4. Is the blossom of the Apple beautiful, and why?
5. Is the Fig a native tree; and where does it come from?
6. Describe its leaves, and their colour.
7. Is the Mulberry a native tree?
8. Where is it most common, and how cultivated?
9. What are its leaves used for?
10. What other foliage do they resemble?
11. What English tree does the Olive resemble in the colour and shape of the leaf?
12. What colour and shape is the fruit; and what is the principal use of it?
13. Where is the Aloe seen to most advantage?
14. Describe the height, general appearance, and colour of the blossom.

On Corn and Corn Plants, Grass, and Hedge Plants.

NO.

1. What plants are meant, in England, by the word "Corn"?

NO.

2. Describe the general appearance of Wheat, Barley, and Oats.
3. Name some of the wild flowers that sometimes may be found in Corn.
4. Why does the artist put these in his drawings?
5. What herb or plant is the most generally diffused?
6. At what time has grass the most character?
7. What change of colour takes place in Grass when made into hay?
8. When does the hay harvest take place?
9. Describe the difference in appearance between Grass and young Corn.

On Furze, Heath, Broom, Harebell, and Thyme.

NO.

1. What other names are given to Furze?
2. Is the bloom striking in appearance; and what celebrated botanist greatly admired it?
3. After what plant are waste lands sometimes called?
4. Where is Heath so plentiful as to affect the colour of the landscape?
5. What plant is also common on sandy wastes?
6. What delicate little blue flower is sometimes found on heaths?
7. What small sweet-smelling plant affects the colour of banks and hill-sides, and is much noticed by poets and artists?

On the Ferns.

NO.

1. Name the most generally diffused Fern.
2. Describe the appearance of the Male Fern.
3. Name some few of the most common Ferns that are introduced by artists.

On the Toad Flax, Mallow, Foxglove, Burdock, Coltsfoot, Sorrel, and Reeds.

NO.

1. What road-side plants are of sufficient importance to be introduced into the foregrounds?
2. Why is the Foxglove so often painted by artists?
3. In what respect does the Coltsfoot differ from other plants?
4. What time do its blossoms appear?
5. Does the Sorrel blossom affect the colour of the field?
6. What time does it appear?
7. Are Reeds often introduced into pictures?

On the Comfrey, Figwort, Brook-Lime, Bulrush, and Hemlock.

NO.

1. Name a few large water plants suitable for foregrounds.
2. Describe the Comfrey.
3. What is it that is peculiar in the Figwort?
4. Describe the Bulrush.
5. Describe the difference between reflection and shadow.
6. To what class of plants does the Hemlock belong?

On the Meadow-Sweet, Bur-reed, and Dog-Rose.

NO.

1. What kind of flowering plant is the Meadow-Sweet?
2. What associations are connected with it?
3. When does the blossom of the Meadow-Sweet appear?
4. Why is the Burreed called branched?
5. What other name has the Dog-Rose?

NO.

6. What is the fruit called ?
7. Describe the difference between Hips and Haws, and name the shrubs they each grow on.

On the Iris, Willow-Herb, Rush, Teasel, and Bindweed.

NO.

1. What country has adopted the Iris as its emblem ?
2. Are there two kinds ; and what characterizes them ?
3. Where is the Willow-Herb usually seen ?
4. Name a striking peculiarity in Rushes.
5. Is the Teasel a conspicuous plant, and why ?
6. By what other name is the Bindweed more generally known ?
7. What colour is it ; and when does it appear ?

On the Water Plantain, Loosestrife, Water Lily, Flowering Rush, Forget-me-not, and Water Arrowhead.

NO.

1. Describe the appearance of the Water Plantain.
2. The Forget-me-not.
3. Is the Forget-me-not equally prized in other countries, and by what name ?
4. What flower growing in the water is generally considered the most beautiful ?
5. About what time of the day does the Lily close ?
6. Is there another kind, and of what colour ?
7. What other name has the Flowering Rush ?
8. What has caused the name of the Water Arrowhead ?

On the Burdock, Thistle, Nettle, and Butcher's Broom.

NO.

1. Why is the Burdock so much studied by artists ?
2. What is the colour of the green ?

NO.

3. How can it be best studied?
4. What is the general form of the plant in blossom?
5. Is there any peculiarity in the seed?
6. When are such common plants as the Thistle and Nettle introduced?
7. For what is the Butcher's Broom remarkable?

On the Primrose, Dandelion, Plantain, Water Dock, Horned Poppy, Stonecrop, &c., &c.

NO.

1. From what circumstance has the Primrose derived its name?
2. What peculiarity is noticeable in the common Dandelion?
3. Describe the appearance when the seeds are ripe.
4. Is the Water Dock a handsome plant; and what garden plant do its leaves resemble?
5. Where is the Horned Poppy found?
6. What causes such diminutive plants as the Stonecrop to be noticed by the artist?

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